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EXCLUSIVE:
ROGER CORMAN on
SHARKTOPUS
vs. WHALEWOLF

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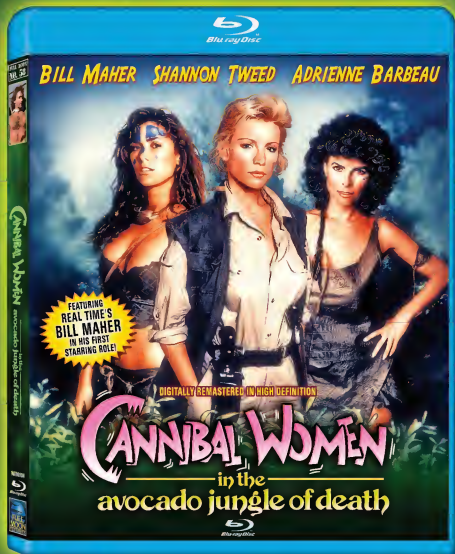


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Also: The ladies of **LATE NIGHT**
DOUBLE FEATURE • **THE HAZING**
Melanie Robel • **MONKEY SHINES**
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Meanwhile, Bunny's contemplating joining the Piranha gals -- but she must consume Jim first.

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ROGER CORMAN
TO DISCUSS
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CORMAN. BAND. IN CONVERSATION. ONE ON ONE.

FULL MOON PRESENTS **DELIRIUM** [®] #8

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A dark, atmospheric illustration of Pinhead, the central character from the Hellraiser franchise. He is depicted from the waist up, wearing his signature black, spiked collar and a dark, textured suit. His head is covered in sharp, metallic pins, and he has a menacing, intense expression. He is surrounded by a swirling, ethereal blue and white mist or smoke, which gives the scene a haunting and otherworldly feel. The overall color palette is dominated by deep blues and blacks, with highlights from the mist.

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DELIRIOUS WORDS

"WE DID IT OUR WAYYYYYYY..."

I was in L.A. recently, having dinner with some DELIRIUM and Full Moon alumni, when talk turned to Roger Corman. Director David DeCoteau (incidentally, one of the nicest dudes I've ever met) was telling me some tales about working with Roger when his tone dropped from jovial to dead serious as he noted that Roger, despite his well-beyond-the-age-of-retirement status, never phones it in. Never has. Roger cares. Roger is engaged. Roger likes to make money—or rather, Roger hates to lose money, and he lives to be challenged. It's the not-so-secret to his success, and the chief reason the man has drifted from idealistic young indie filmmaker to mogul to myth.

His latest is yet another in his long line of absurdist monster mashers made for Syfy: SHARKTOPUS VS. WHALEWOLF—the third SHARKTOPUS flick, in fact. Now, usually DELIRIUM favors (or rather, your humble editor favors, har!) lurid retro European exploitation and/or quirky U.S. cult flicks, and rarely would I entertain putting a contemporary film on our front. Unless, of course, it's a Corman joint. Because Roger Corman is timeless. He started his journey into the fantastic with aquatic terrors in 1954's MONSTER FROM THE OCEAN FLOOR, and along the way he created works of high art (his Poe series, THE INTRUDER, etc.) and gleeful trash (much of his '70s New World product). Now, in his twilight years, he's gone back to the beach—and God bless him for that.

Roger and his wife/producing partner Julie are still mavericks despite their remarkable successes in the arts, making subversive movies on the margins that cheerfully infiltrate the mainstream. They've

moved mountains together, these two, changed how we absorb cinema in many respects and nurtured tons of talent. And they've done it their way, always taking their art and business seriously, and we love them for it. They're outlaws of a sort, and DELIRIUM celebrates the outlaw. Hell, our publisher, Charles Band, is one too.

In fact, Corman and Band are kind of the last men standing when it comes to making weird movies on the fringe. Charlie was born into the business, and found his own path indulging his passions while making a great living blasting out mad movies that matter. Roger's point of entry was a bit more challenging, and in his efforts to establish new rules for moviemaking, he helped



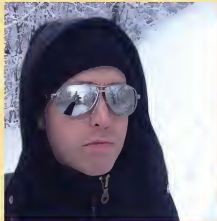
create an environment in which people like Charlie could thrive. Now, both men are survivors of a treacherous landscape where making money in the underground is not easy. And yet they endure.

I'm stoked to feature Jason Bene's massive six-page exclusive cover-story interview with Corman about his new films and the future of his business, New Horizons Pictures, in this issue, and jazzed about the indie-horror content that supports it. There's a look back at Corman's Francis Coppola-directed creeper DEMENTIA 13, words and pics with underground horror star Melanie Robel, a chat with transgendered sex symbol Bailey Jay and features on the Canadian anthology opus LATE NIGHT DOUBLE FEATURE and the indie sorta-classic THE HAZING. Plus, there's a peek at another maverick indie filmmaker made good, George A. Romero, and his underrated gem MONKEY SHINES, Neil Marshall remembering his indie smash THE DESCENT and much, much more.

All of this glorious editorial and imagery melt together in this round of DELIRIUM, and now, eight issues in, I can honestly say that DELIRIUM is my favorite of the magazines I produce. It just is. It's freedom. It embodies that renegade, go-for-broke spirit that made me fall in love with weird movies to begin with. No rules—just adventure and eccentricity, highs and lows, flaws and all.

So long live Roger Corman. And *viva* DELIRIUM.

—Chris Alexander, Editor
chris@deliriummagazine.com



ROGER CORMAN

KING OF THE CREATURE FEATURE

The immortal Roger Corman returns to the small screen with yet another mutant monster mash, SHARKTOPUS VS. WHALEWOLF.

By JASON BENE

Two years before George Lucas unspooled STAR WARS, it was Steven Spielberg's JAWS, an adaptation of the best-selling novel by author Peter Benchley, that ushered in the term "blockbuster," and fans lined up in droves around city blocks to witness what is still considered one of the most frightening movies ever made. Whereas Alfred Hitchcock's PSYCHO made you think twice about taking a shower, it was Spielberg's jaw-dropper that made people steer clear of any body of water, even those where sharks could not survive.

Fast-forward to 1978, and an independent picture called PIRANHA paid tribute to JAWS in every aspect, from the poster artwork to the plot crunch. But unlike the many imitators that came beforehand, Joe Dante's knockoff had heart and soul and made no bones about riding those coat-tails—it was a love letter, if you will. Spielberg was so enamored of the film that he eventually employed Dante to helm his big-studio monster movie GREMLINS.

Roger Corman has always had his finger on the pulse of what is happening in pop culture. Not only did he produce PIRANHA, he beat Spielberg's JURASSIC PARK to the punch in 1993 with his own



nal Movies. He heard about it, called me and said they would like to see it, and they bought it. It got huge ratings! I had lunch with Thomas and his staff and he said, "We would like to have another one." I said, "Fine, DINOCROC 2," and he said, "No."

For [major] motion pictures, you can have a ROCKY II or THE LOST WORLD: JURASSIC PARK. But we find it does not work to have a number two, but something similar. So I said, "Did I say DINOCROC 2? I meant, of course, SUPERGATOR!" They said, "Right, we will make SUPERGATOR." Then SUPERGATOR led to DINOSHARK, which led to PIRANHACONDA and a number of other things.

Finally, they called me one time and said, "Roger, you have come up with all of the titles. We have a title." And I said, "What is it?" They said, "SHARKTOPUS! Do you want to make it?" And I said, "No!" They asked, "Why not?" I was making this up, but I actually believe it: I said, "You can go up to what I call a certain level of acceptability of insanity with these titles, and the audience is with you. But if you go over the acceptable level of insanity, they say, 'What is this?' And they turn against you. I fear that SHARKTOPUS is above the acceptable level of insanity."

ROGER CORMAN PRESENTS

SHARKTOPUS

50% SHARK. 50% OCTOPUS. 100% DEADLY



dinosaur movie, CARNOSAUR.

We are now in 2015, and there are so many shark-related films being made that it is almost impossible to keep track of them all. But leave it to writer/producer/director Corman—the man, the myth, the legend—to lead the renaissance charge with his SHARKTOPUS franchise, a creature-feature series that shows no signs of waning any time soon.

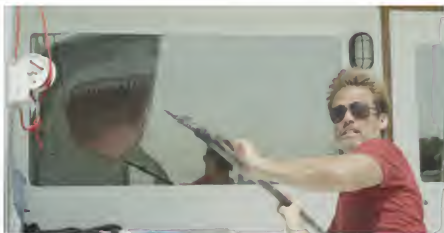
DELIRIUM: Where did the idea for SHARKTOPUS come from?

ROGER CORMAN: The idea came jointly from the Syfy channel and from us [New Horizons]. The title was a result of a number of years of work. I had made a picture [in 2004] called DINOCROC, and Thomas P. Vitale was at the time the Executive Vice President of Programming and Orig-





One thing led to another, though, and because I was on good terms with them, I made it. It got one of the biggest ratings of the year for them. Then they said, "OK, we have always said we do not want to repeat a title, but SHARKTOPUS has done so well, what we would like to do is have Sharktopus fight a new creature." I gave them a couple of titles, and they picked [SHARKTOPUS VS.] PTERACUDA: half pterodactyl and half barracuda. They sent that out last year with SHARKNADO 2: THE SECOND ONE during "Shark Week." They put a huge amount of publicity into SHARKNADO 2, and they put no publicity behind SHARKTOPUS VS PTERACUDA, but both of them got giant ratings. SHARKNADO 2 was ahead, but not by that much. We really did very well. So they immediately commissioned SHARKNADO 3: OH HELL NO and SHARKTOPUS VS. WHALEWOLF



for this summer's Shark Week in July. We are already talking about another one for next year; we will have one for the following year as well.



DELIRIUM: You really were ahead of the curve with these hybrid creature features. SHARKNADO has hit its apex in terms of popularity, but you were doing them years before that film went into production.

CORMAN: It all started with DINOCROC.

DELIRIUM: Declan O'Brien is best known for directing three installments of the WRONG TURN franchise. Was he your first choice to make the original SHARKTOPUS?

CORMAN: Declan had done a picture for us called CYCLOPS. Thomas Vitale wrote me a letter saying, "CYCLOPS was the best picture Syfy ever had." I am not certain it was the best, but it was the biggest. I am giving you more information that you are probably ever going to want. Neil Moritz, a producer at Universal Pictures, had a car-racing picture that he had already shot, or it was still in production. He did not like the title. He's the son of Milton Moritz, who used to be the head of marketing for AIP, American International Pictures. They were talking one

time and Neil said, "I really need a title, because I do not like the one I have." Milton said, "Roger made a picture [in 1955] called *THE FAST AND THE FURIOUS*, and it did very well. Maybe you can buy that title." So I sold them the title *THE FAST AND THE FURIOUS*, and as part of the deal I asked for the ability to use stock footage. I got footage from the television series *SPARTACUS*, and then I shot *CYCLOPS* on its sets in Bulgaria. All the long shots was stock footage that I got from the sale of the title *THE FAST AND THE FURIOUS*, so the picture looked giant. Declan directed it, and he did a very good job.

DELIRIUM: Did your daughter Mary end up doing the bungee-jump scene where Sharktopus rises up and eats the woman?

CORMAN: She was going to do it; she played the whole scene up there. They were not ready to do the actual bungee jump itself, so they came back later and somebody else actually did it. Mary was up there, but she was not in movement. She was ready to do it, though.

DELIRIUM: How do you decide how much of the film is going to employ practical FX and how much is going to be CGI?

CORMAN: We use both. There are advantages and disadvantages to each one. We are using more CGI, as everyone is. For *SHARKTOPUS*, we build the head, and particularly the jaws, and inside, the operator puts one arm in its upper jaw and his other arm in the lower jaw and clamps them together. He usually clamps down on a girl in a bikini [laughs]. I have never understood why it is that when some man-eating creature is lurking just offshore, pretty girls in bikinis always run into the water. It seems to be what they want to do.

So the pretty girl runs into the water, then Sharktopus comes up to her, and then her head comes off. In the close-up, we build it with great detail. We make something that blood squirts out of it. The reason we do that practically is that when you go up close with computer graphics, it does not work 100 percent. At least this is my theory. I prefer to do it practically because I can build it and the squirting of the blood is all really there. If I do it with computer graphics, it looks just a little bit

off; you cannot get it exactly right. So what I do is I use practical effects for the close-ups, and then for all the long shots I use computer-generated imagery.

DELIRIUM: Let's talk about your cameo on the beach. Did you have a blast doing it? There is an attractive girl in a bikini.

CORMAN: [Laughs] Exactly. I play a beach bum looking for coins.

DELIRIUM: Do you prefer to film in the States or take it out of the country?

CORMAN: We generally go out of the country simply for cost factors. The first *DINOCROC* was shot right here in Los Angeles, but we find we can get more interesting tropical locations elsewhere. The first *SHARKTOPUS* was shot in Puerto Vallarta, Mexico, and *SHARKTOPUS VS. PTERACUDA* and *SHARKTO-*

fly a Hollywood crew there. I go with the local crew. The only key crew members I bring are the production manager and the director of photography. I make certain I have the right guy for director of photography; the whole rest of the crew are local people. We only fly in those two people and the director, and maybe three or four actors—and that's it. The rest are all Mexican or Dominican Republican. We find in all of these places that there are enough local Americans who are either vacationing or are retired, and we use them to fill out the American roles very easily.

DELIRIUM: You have employed these tricks of the trade going back to movies like *DEMON OF PARADISE* and *UP FROM THE DEPTHS*.



PUS VS. WHALEWOLF were both filmed in the Dominican Republic. It is really beautiful, very inexpensive and the locations look great.

DELIRIUM: You would think shooting outside of the United States would not be cost-effective.

CORMAN: You hit on something that I have never understood. You go to some place where the cost of the crew is very little, so you are saving money. Then you

CORMAN: I would not say people overrate Hollywood crews, but there is sort of a feeling that we know how to do it and the rest of the world does not. And they are wrong! Good pictures are made every year in these countries.

DELIRIUM: How did *REVENGE OF THE NERDS* alumnus Robert Carradine wind up taking a role in *SHARKTOPUS VS. PTERACUDA*?

CORMAN: Robert Carradine had worked



with us several times before. I thought he had the sort of intelligent look of the scientist [Dr. Rico Symes], but could also play it with a certain amount of humor. In these types of pictures, you cannot take things too seriously. He was very good, and I knew he could do that humor, and he was able to bring some tongue-in-cheek qualities to the part. Casper Van Dien plays a charter-boat captain who is a drinker in SHARKTOPUS VS. WHALEWOLF. Part of the joke is that he is heavily loaded in a lot of the stuff. Casper plays with even more humor than Robert did.

DELIRIUM: Did you by chance run into Robert when you were on the set of John Carpenter and Tobe Hooper's anthology film BODY BAGS?

CORMAN: No, I did not.



DELIRIUM: Conan O'Brien steals the show in SHARKTOPUS VS. PTERACUDA!
CORMAN: Julie [Corman] was more responsible for that. We felt it would be really good if we could get some sort of name for a cameo. She talked to a number of people. I came out of retirement for that scene; it's the only thing I have directed [since FRANKENSTEIN UNBOUND] for I do not know how many years.

DELIRIUM: Did you direct his death scene as well?

CORMAN: I shot everything except the actual shooting of the blood. Kevin O'Neill, who directed the picture, handled that because he does all the special effects, and I thought he could do that better than I could.

DELIRIUM: Would you consider going back to directing a feature-length film again?

CORMAN: No, but the idea of going out there was a good time. It only took me a few hours. I spent a couple of hours at the beach, and it was fun. I wondered how it would be, because I had not directed in all those years. I went out there, and it was as if I had never stopped. It was me back on the set directing again. I would not do a whole film, though.

DELIRIUM: Sharktopus is really the good

guy in these films.

CORMAN: We started playing around with the character of Sharktopus. He is kind of like Godzilla, who was not such a bad guy after ten pictures.

DELIRIUM: The fanbase for SHARKTOPUS is heavily female. I find that extremely interesting.

CORMAN: That surprised me. Julie was talking to the people at Syfy about the fan ratio, and it is still more men than women, though not by much. The figure 52-48 percent comes to mind. I do not know if that is the exact figure, but it is something like that. We assumed that women would watch, but I thought it would be half men and half women, or something like that. I am surprised, and I do not have any real answer. Science fiction was a boys' fantasy thing when I was a kid. Women have become more interested in science. For instance, I graduated from Stanford with a degree in Engineering and a minor in Physics. In my class, there were only a couple of women as engineers, and no women as physicists. Science is still heavily men, but the number of women has grown. I think women are just starting to become more interested in it. That is the only explanation that I can think of.

DELIRIUM: If you look at the different

conventions that are held, there are a lot of girls. Also, I think they prefer less gory and violent genre fare. Maybe they think Sharktopus is cute, too; there are many girls who ask for hugs from him on his Facebook page.

CORMAN: I was not going to bring this up, but I thought maybe there is some unconscious sexual thing there, because Sharktopus does seem to go after girls in bikinis a whole lot [laughs].

DELIRIUM: You have an actress, Akari Endo, in both SHARKTOPUS VS. PTERACUDA AND SHARKTOPUS VS. WHALEWOLF. Does she play the same character in both?

CORMAN: We had her playing a small role in PTERACUDA, and we needed a Dominican policewoman. For the leads, we always send an American down there, but we thought she was really good. She speaks good English, and is a well-known actress in the Dominican television world and so forth. She gave a very good performance. We still wanted an American woman, so we sent Catherine Oxenberg down as Dr. Reinhardt, the scientist. Akari does not play the same character in both films.

DELIRIUM: How imperative is it to cast not only attractive women, but actresses who have a social media presence on Twitter and Facebook? That is an important element of the marketing machine nowadays.

CORMAN: We are aware of the IMDb ratings and all of that. We are all aware that there is an additional thing with Twitter, Facebook and so forth.

DELIRIUM: I really enjoyed ATTACK OF THE 50 FOOT CHEERLEADER 3D, which was directed by O'Neill, who called the shots behind the camera for the last two SHARKTOPUS movies.

CORMAN: We shot the pictures back-to-back because everyone was down there, so we shot them together.

DELIRIUM: There has been a lot of talk about the aborted SHARKTOPUS VS. MERMANTULA picture. How much can you say about it? I keep telling people Whalewolf ate him!

CORMAN: That is as good as an answer as any! I got the idea late in the game



when we were doing PTERACUDA because we had a presale to Syfy. I thought, "You know, we can do another one." So we came up with the name Mermantula, and then we showed the rushes to Chris Regina [Senior Vice President], and he said, "Yes, we will take that. But I do not particularly like the name Mermantula. Give me some other

name." So we gave him a bunch of names and he picked Whalewolf, so we had to reshoot some of the shots because most of it was computer graphics anyway. We had to redo some close-ups and rewrite a bit of the script to move from MERMANTULA to WHALEWOLF.

DELIRIUM: I know some early test footage



ended up on YouTube. Fans seemed to really attach themselves to this Mermantula nemesis.

CORMAN: We may come back to it at a later date.

DELIRIUM: Who is the voodoo guy we see in the teaser trailer for SHARKTOPUS VS. WHALEWOLF?

CORMAN: He is a Dominican actor who actually has a rock band. He is very funny. He is very good in it.

DELIRIUM: I saw an early snapshot of scantily clad girls in bikinis that looks like a spinoff of THE BACHELOR.

CORMAN: It is a way to set up a way of killing some girls in bikinis, and to bring in a sort of mildly humorous subplot.

DELIRIUM: Does Sharktopus go shopping at the mall?

CORMAN: We had to shoot very early before the mall was open. Actually, we wanted it specifically because we have always had him in the water or near the water. An octopus can move anywhere, so we moved him into a mall. That was deliberate, to give a different look to something we had not done before.

DELIRIUM: Did you ever consider having an in-joke where a few rogue robots shoot lasers at him? It would be SHARKTOPUS VS. CHOPPING MALL!

CORMAN: [Laughs] We should have! I did not even think of that.

DELIRIUM: When it comes to working with Syfy, are they strict on what kind of ratings they expect for these films?

CORMAN: Not really. We all know roughly where we are going to be. It is going to have a fair amount of gore. It will not have nudity, which is just as well because it's easier to cast. The main thing is pretty much that there is going to be shock and there is going to be blood and gore. But there is no official line; it is just understood by all of us that we will not go too far.

DELIRIUM: Have you ever thought about doing an edgier version for home video?

CORMAN: No, we have not done that. Frankly, the budgets are so tight and we spend so much money on computer graphics that we do not want to spend that extra money. CGI is very expensive.

DELIRIUM: What are the possibilities of seeing SHARKTOPUS VS. PTERACUDA and SHARKTOPUS VS. WHALEWOLF receiving DVD and Blu-ray releases, like the first film did from Anchor Bay Entertainment?

CORMAN: We are talking to a couple of companies. It may well be a release for each individual movie, and then maybe a trilogy of all three. There might even be a four-pack down the line, because we are

SAUR 3, and then with BLOODFIST with Don "The Dragon" Wilson, I think we went up to V or VI.

DELIRIUM: With the gargantuan sales receipts that JURASSIC WORLD has generated, have you thought about doing another CARNOSAUR?

CORMAN: We have considered it. Back then, someone recommended to me that an English novelist had written a book about recreating dinosaurs through DNA

Ladd for CARNOSAUR before Steven Spielberg secured her daughter, Laura Dern, for JURASSIC PARK.

CORMAN: I was on some national television program and the guy was saying, "Well, you have done CARNOSAUR, which is similar to JURASSIC PARK. Do you think there is any question of plagiarism here?" I said, "Well, of course, CARNOSAUR the novel was written before JURASSIC PARK, and I made CARNOSAUR



undoubtedly doing one for next year.

DELIRIUM: Are you going to Comic-Con to promote SHARKTOPUS VS WHALEWOLF?

CORMAN: I will not. We might send somebody down there. We do not have the budget that SHARKNADO does, because Syfy puts up a fair amount of money to publicize that. They told us, "We are putting all of our money behind SHARKNADO. We are not giving you guys any money." We are already thinking about next year. We have committed verbally for another one. Chris [Regina] just said, "Look, we know we are going to get big ratings."

DELIRIUM: Would you say we might see a new SHARKTOPUS film every summer?

CORMAN: That is probably the way it is looking at the moment.

DELIRIUM: What is the most films you have done for a single series?

CORMAN: When I was directing, I do not think I ever did a series, but I did do something similar. I made Edgar Allan Poe's HOUSE OF USHER, then I did another Poe picture, so it was a series of Poe pictures, but it was not HOUSE OF USHER 2 or anything like that. We went to CARNO-



called CARNOSAUR. About a year after that novel was written, Michael Crichton wrote JURASSIC PARK. So I bought CARNOSAUR, and then I made a point of making the movie and releasing it one week before JURASSIC PARK in order to take advantage of the publicity.

DELIRIUM: I wonder if you cast Diane

before Steven Spielberg made JURASSIC PARK. I do not think there is any plagiarism. I know Michael Crichton and Steven Spielberg, and I do not think they would plagiarize my work." There was dead silence. The guy thought he was going to trap me. It was not long, but for a moment, he really did not know what to say.

Van Dien, Triumphant!

By AMY SEIDMAN



Although his career technically began with minor recurring roles on prime-time TV, Florida-born Casper Van Dien found stardom when he was cast as Johnny Rico in *STARSHIP TROOPERS*, the famed Paul Verhoeven-directed sci-fi satire. The film turned 18 this year, and over those 18 years Van Dien's career has thrived. Adding director, producer, husband and father to his ever-growing résumé, Van Dien continues to work in made-for-TV movies, theatrical films and web series. And he appears here, now, in the pages of *DELIRIUM* due to his starring role in Roger and Julie Corman's *SHARKTOPUS VS. WHALEWOLF*, in which he shares the screen with his wife, actress Catherine Oxenberg.

Our Amy Seidman caught up with the man. Enjoy...

DELIRIUM: The Van Dien family has a strong presence in the military. Do you ever consult family members for your roles?

VAN DIEN: All the time. My whole life. I've consulted my father about everything I've ever done, and he's always given me sound advice. Other times, he says, "Figure it out yourself!" My dad is amazing, absolutely amazing.

DELIRIUM: How did your family feel about *STARSHIP TROOPERS*' satirical, cynical take on war and those involved?

VAN DIEN: My dad loved that film! Most military people do. I haven't encountered a backlash from anybody in the military so far. It's an interesting film, because it's loved by both the military and Greenpeace. [Scriptwriter] Ed Neumeier and I were invited to a screening by one of the heads of Greenpeace in Santa Monica to say why this film was their film because it was anti-war. They really got into the

propaganda part of it. It's interesting that the Democrats and the Republicans both love this film, and the peaceniks and the military people can enjoy it. I guess it's got something for everybody.

DELIRIUM: Were you a fan of Roger Corman growing up?

VAN DIEN: I have been a Roger Corman fan my entire life. There have been many times where we have tried to get together and work on something, and it just never worked out, and finally he said, "Casper, come do this! It's *SHARKTOPUS VS. WHALEWOLF*! I want you to have fun with it. Have a sense of humor about it the whole time. Just be a total character," and I was in!

DELIRIUM: Was shooting it just as off-the-wall as the finished product? Do you remember anything particularly peculiar or funny?

VAN DIEN: The director, Kevin O'Neill, would say, "Casper, go more! Go bigger!" and I would say, "You don't want me to bring it down at all?" He'd say "No!" He's the first director who never brought me down. Never said, "Bring it back, Casper; bring it back a little." I'm normally told to be a little less over the top. Not with him; he was like, "That was awesome!" I think it's the most outrageous I have been allowed to be.

DELIRIUM: What do you think it is about sharks or shark hybrids that have made these films so popular?

VAN DIEN: I did a movie called *SHARK ATTACK* many years ago, and it made a lot of money. I didn't do *SHARK ATTACK 2*, *SHARK ATTACK 3*, *SHARK ATTACK BEACH* or *SHARKMAN*; those were all projects they came to me about, and I didn't do them. I almost regret it. I didn't do *SHARKNADO*, but I wasn't asked to. I didn't do *DINOSHARK*, which Kevin directed, but I really like the *WHALEWOLF* idea. I also thought my wife's accent was beyond hysterical. I remember watching her thinking, "She is a genius!" She was so fantastic in this; I just thought she was the funniest thing. I would be on set, and I would have to be excused because I couldn't stop laughing. My 18-year-old saw the trailer and kept saying, "Oh my God, Mom, you are hysterical!" I'm so proud of her. To see her in the trailer... well, she steals it.

DELIRIUM: You were an executive producer on the animated film *STARSHIP TROOPERS: INVASION*.

VAN DIEN: *STARSHIP TROOPERS: INVASION* was a lot of fun to do. Shinji Aramaki, who did *APPLESEED*, is an amazing graphic designer of robots. He also drew *The Masked Rider*, who was my childhood hero when I was living in Japan





up until I was almost 5 years old. So it's amazing that I got to work with him.

DELIRIUM: You star and are co-executive producer of JUNE. What attracted you to this film?

VAN DIEN: JUNE is a lot of fun, and there are a bunch of good people there. What a fantastic crew of people that was. The day we wrapped, we did the cast-and-crew picture, and all 88 of them surprised me by getting "Death from Above" tattoos on their arms [a STARSHIP TROOPERS reference]. Amazing! Ridiculous and fantastic! It's being distributed [in October]. It has a Facebook page and a Twitter page where you can get info on where it's showing. It has played at different festivals.

DELIRIUM: What's next for you??

VAN DIEN: Two years ago, I won a Webby Award for MORTAL KOMBAT season two as Johnny Cage, and I just finished season three. I did a short called BEYOND THE



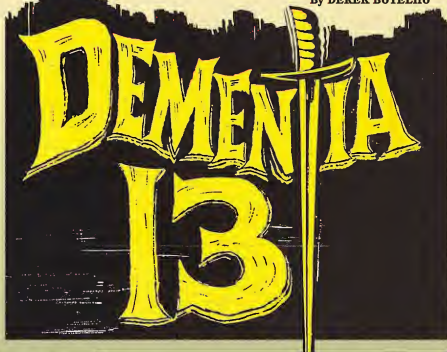
WAVE that played at the Cannes Film Festival, and if you look it up, it's really cool. I'm very proud of that one.

I just directed my third feature film, which I also starred in; it's called STORAGE LOCKER 181, but that will probably be changed to THE WEDDING KILLER; I'm not quite sure. I'm really proud of it. I had to play the main bad guy, and it's a lot of work to both star and direct, but I had so much fun and the actors I had were phenomenal. I feel really lucky. My good friend John Murlowski, who worked on STARSHIP TROOPERS 3 and has directed me in other movies, was the DP on this and asked me to direct this one. And I just did San Diego Comic-Con for CON MAN, a series with Nathan Fillion and a whole bunch of really great people, so everyone should keep their eyes peeled for that one!



AN APPRECIATION

By DEREK BOTELHO



the images it contained were much more intense than those I had been exposed to in the Universal classic-monsters catalog that played endlessly in those days. It was actually surprisingly influential to me, and I'm surprised to see it discussed, as I don't think I ever have heard it come up in conversation. It was so indelibly stamped into my brain that I remember drawing the decapitated head when I was in junior high school, and hanging onto it for a long, long time. It's a neglected little masterpiece, and Luana Anders was a big part of my, um, maturation process."

Cult filmmaker and cottage industry David DeCoteau worked for Corman as a PA, and before that was president of his fan club. DeCoteau now runs Rapid Heart TV, an on-line outlet that showcases his own films as well as shows like *GHOUL, PLEASE!* DeCoteau has enormous respect for Corman, and had this to say: "Roger Corman is one of the most efficient filmmakers in the business. When he was shooting *THE YOUNG RACERS* in Europe, he sent his assistant Francis Coppola [and key grip Chuck Hannawalt] to Ireland to shoot *DEMENTIA 13* on the cheap. In 1963, Ireland's currency was very weak, making it one of the most affordable English-speaking countries in the world for movie producers with U.S. dollars.

"Although rough around the edges, *DEMENTIA 13* is very effective and moody; the true star of the movie is Ronald Stein and his sensational music score. *DEMENTIA 13* ended up on dozens on public-



Shot in three weeks by first-time director Francis Coppola (the middle name Ford came in later credits), *DEMENTIA 13* is a classic example of Roger Corman's financial and creative ingenuity. While making *THE YOUNG RACERS* across Europe in 1963, Corman was looking for a way to make another film quickly and cheaply using part of his cast and crew. He asked Francis Coppola and Menahem Golan, who were both working on *RACERS*, to pitch ideas for this side project. Coppola pitched a film set in Ireland, which was closer than Golan's proposed Tel Aviv location, so he won the gig. Coppola's idea was a psychological thriller in the Hitchcock mode, and he in fact wrote a murder setpiece first to show Corman as a concept pitch. Borrowing Luana Anders, William Campbell and

Patrick Magee from *RACERS*, Coppola had to shoot around the bigger film to get his made.

Despite its meager budget and a first-time director at its helm, *DEMENTIA 13* has amassed quite a reputation of being a solid thriller with an eye toward the future of horror cinema. Just as it borrowed from *PSYCHO*—Anders claimed Coppola told her she was basically playing the Janet Leigh role—future filmmakers would borrow from it, consciously or not. Writer/director/producer Mick Garris recalls, "It was the first Coppola film I ever saw, and I watched it repeatedly on local afternoon TV in my wayward youth. I think it may have been the first cinematic beholding I ever saw, and it remains rooted in my lizard brain ever since being exposed to it. I know that it had been edited for TV, but



domain VHS labels, making it easy to find." To further the point about the film's video availability and saturation, nearly every collection of PD horror films that can be found on DVD these days includes it somewhere in the mix.

Indeed, Stein's score, along with the fantastic opening-credits sequence, are two of the film's most arresting elements. Composed of slight variations on a single theme, again reflecting *PSYCHO* and its similar, classic score by Bernard Herrmann, it's a beautiful and fitting piece of

music that really gets under the skin. The credits sequence, designed by Paul Julian, uses visual elements we will see in the film to create an atmosphere of curiosity and dread; it's a great example of how to build atmosphere during the titles that is sorely lacking in much of today's cinema.

Having gone on to tackle major projects in Hollywood, Coppola seems to look back on the film fondly and with pride at his ingenuity in getting the job. He says in Corman's book *HOW I MADE A HUNDRED MOVIES IN HOLLYWOOD AND NEVER LOST A DIME*, "When Roger decided not to direct a second film himself, I went to him and said, 'I'll do the other film. Let me take the camera and some of the equipment and staff and make a low-budget psychological thriller.' So I immediately went home that night after the shoot and wrote the big horror scene and showed it to him. He came back with some changes and said, 'All right, if you



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DEMENTIA 13



THE HAUNTED AND THE HUNTED
 WILLIAM CAMPBELL • LORNA ANDERS • BART PATTON • MARY MCCRELL

can do the rest of the script like that, you can do it for \$20,000."

Film historian and journalist David Del Valle was a friend of Anders, and says, "She was an 'earth mother' type and wanted to nurture everyone she met. She had initially met Corman in an acting class led by Jeff Corey at the Actor's Studio, along with fellow students Robert Towne, Bruce Dern and Dick Miller. Roger [Corman] became fascinated with this woman, because she had a kittenish voice and a sex appeal all her own. Luana was a theater lover and remembered seeing Patrick Magee as the Marquis de Sade in the Broadway run of *MARAT/SADE*, and said he was an 'Irish drinker' who rarely went up on his lines, but was moody and difficult to know off set." Anders' love of theater led her to many a play in Ireland

when she and William Campbell could get away to attend them while shooting the film. Del Valle also recalls that Anders relished playing a character who was so amoral, but wasn't terribly smart about it because she couldn't see the possible dangers ahead while attempting to pull off so devious a feat.

Drinker or no, it's Magee who really tilts the table for this film; his performance lends a strange quality that stands out when opposed to the rather "normal" line readings of everyone else. Watching him recite the child's rhyme, "Fishy, fishy in the brook, Daddy's caught you on a hook" is genuinely unnerving. Surely his unique delivery and physicality are what led to a varied career in everything from prestige pictures like Stanley Kubrick's *BARRY LYNDON* and *A CLOCKWORK ORANGE* to several genre pictures for the Amicus studio, including *TALES FROM THE CRYPT*.

When one looks at *DEMENTIA 13*, it belies its meager budget at nearly every turn. Coppola's script is interesting, it's shot well for the tight schedule and small crew and some of the scenes have unexpected poetry to them, visually and thematically. One of the standouts is the

underwater sequence in which Louise (Anders) strips to her underwear to plant some evidence of the dead child's presence near her watery grave. In yet another nod to *PSYCHO*, Louise does indeed place the dolls tied to some rope in the bottom of the pond, only to surface and get what's coming to her. It's wonderfully photographed and edited (much like the shower scene in Hitchcock's film), and that score really lifts the entire sequence to another level.

A modern story shot in an ancient location, *DEMENTIA 13* could be one of the best pictures Corman ever produced. He always had a keen eye for talent, and hiring the young Coppola to write and direct was key to making this project work. It's a cracking tale of greed and family trauma—the staples of any melodramatic thriller—driven by interesting performances by Magee, Campbell, Anders and Eithne Dunn, in full Judith Anderson mode. With Stein's stunningly hypnotic score (Les Baxter provided some uncredited incidental music), the film is a real surprise and holds up well all these years later. Next time you're in the mood for a Coppola film, give this one a try; you can always watch *THE GODFATHER* next week.

When Jack Nicholson won his third Academy Award for *AS GOOD AS IT GETS*, one of the people he thanked in his acceptance speech was actress Luana Anders. Lu, as she was known to her friends, had appeared at Jack's request in a number of his films, starting with *THE TRIP* and then *THE LAST DETAIL*, *THE MISSOURI BREAKS*, *GOIN' SOUTH* and Jack's own sequel to *CHINATOWN*, *THE TWO JAKES*. Luana inspired loyalty and honesty from all her friends, and she had so many of them by the time of her untimely death from breast cancer. She was an "earth mother" who radiated warmth and compassion. Luana was always attracting the emotionally needy at parties; if you left her alone for any length of time, you would come back to find her consoling somebody she had just met over their troubles.

I met Luana through a lady named Flora Mock, who was connected to show business in many odd ways. Flora lived in Beverly Hills across from where Greta Garbo once owned a house; her daughter Laurie had been an actress who appeared in *HOTRODS TO HELL*, a cult film directed by John Brahm. Flora had written a script that I gave to Christopher Lee to read, since there was a part in it for him. We took a very cool meeting at the Beverly Hills Hotel, and I, for one, shall never forget it. Luana had been close to Flora and her daughter, and one night back in 1979, she brought Luana to one of my parties, and we remained good friends until her death in 1996.

I ran into Sally Kellerman at Starbucks on Sunset while I was putting this column together, and she told me how

David Del Valle's CAMP GRINDHOUSE



**"DON'T BE THE
DREAMER,
BE THE DREAM"**

BY DAVID DEL VALLE

long and well she knew Luana. It seems they both appeared very early in their careers in a film for American International Pictures called *REFORM SCHOOL GIRLS*, and they had stayed in touch from that point on. Sally has an olive tree in her backyard that was planted by Luana, about a year or so before she passed away.

My friend, director Curtis Harrington, was also a great admirer of Luana, casting her in his first feature film *NIGHT TIDE* and then again in *THE KILLING KIND*. When I was working on a Curtis-tribute issue of the magazine *Video Watchdog* in 1992, I asked Luana to talk a bit about working with Curtis, and here is what she

had to say about him as a director:

"When I was cast in *NIGHT TIDE*, I was a young, rebellious Hollywood actress wanting to be creative in what I felt was a climate of stifling conformity. Therefore, I was thrilled to work with Curtis Harrington, a director of what we used to call 'art films' that portrayed life's more elusive aspects. I remember Curtis as a young director who was diligent, imbued with a vision and easy to work with. In the years that followed, our friendship continued. I hung out with him and other friends and saw him at various





social affairs. He is a warm, caring person, mellow and generous, with a sophisticated sense of humor. In the '70s, he hired me again for a part in *THE KILLING KIND*. I was no longer rebellious, nor as fretful about my work as I had been during *NIGHT TIDE*. And I got a kick out of glancing across the set between takes and seeing this urbane pal of mine, comfortably in charge of a full cast and crew, and just at adept at handling a costly mainstream movie as he had been as a young filmmaker directing super-low-budget-aesthetic films."

I first became aware of Lu as an actress in Corman's *PIT AND THE PENDULUM* in 1961 when I was a child. She was cast as the sister to Vincent Price, a part she was too young to play; really, neither she nor Jack Nicholson should have ever appeared in period costume pictures, since they were both very modern actors. Luana once told me this about the experience of working with Vincent:

"Vincent Price is the most generous man in show business, and the most professional. On *PIT*, he was required in the script to behave in a way that a grown man would never behave in modern films. Vincent had several breakdowns, one of which was right in front of me, where he literally falls apart at my feet, crying and holding on to my waist. There are very few male actors who could pull this off, to remain so in touch with this feminine side of their nature, as Vincent was; he was so open to trying new things in his acting. I feel that his performance in *PIT AND THE PENDULUM* is a masterpiece of bravura acting in the manner of John Barrymore at his best. The critics of the day did not get what we were trying to do, and I think this hurt Vincent very much, but time has been kind to this film, and he has nothing to be ashamed of anymore."

Luana did two films over the years for Roger where he created a prologue to add more running time to the picture. The first was *PIT AND THE PENDULUM*, for which he asked Luana to play her character years later in a madhouse; the other

was Francis Ford Coppola's *DEMENTIA 13*, which gave Luana her one really big role in a motion picture. Luana explained this situation to me:

"[*DEMENTIA 13*] turned out to be my first and only starring role in a film. I was the Janet Leigh character in Francis Coppola's first feature film, and it was a *PSYCHO* wannabe in the way it was plotted out. The script was written very quickly, and when Roger saw the rushes he hated them, so much he asked Monte Hellman and Jack Hill to add things to it. I can't remember all the details, but I do know we added another ax murder to the film as well as different takes on key scenes. Then Roger added a prologue where a doctor asks the audience questions as to whether they can stand the stress of seeing *DEMENTIA 13* alone, or something very gimmicky like that. The point was, after Francis became this world-class filmmaker, he never hired [actor] Bill Campbell or me again for any of his better films; so it is in Hollywood..."

I loved watching Luana in anything she did. I remember telling her how much I liked a bit she did in a Sandy Dennis thriller called *THAT COLD DAY IN THE*

PARK, which was produced by Robert Altman and shot in Canada. Luana plays a hooker brought in to service a young man played by Michael Burns, and she is really on fire in the role and very funny. Luana was very helpful to me when I was working on my Poe/Corman book; she knew screenwriter Robert Towne very well, having lived with him at one point, and was able to put me in touch with him. Luana remembered when Towne was writing the script for *TOMB OF LIGEIA*: "Bob surrounded himself with cats and stayed up all night, writing and behaving a bit like the divine Edgar himself."

Luana studied acting with Jeff Corey, and so did Corman, which is how everyone met in the first place. So it was indeed great to have arrived in Hollywood early enough in my career as a writer that I got to really hang out and get to know so many of these great people from the AIP years, like Dick Miller, Barbara Steele, Bruce Dern and Dennis Hopper. I can't look at films like *EASY RIDER* or *GREASER'S PALACE* without thinking about Luana and what a classy, clever lady she was, and a cool friend to have in your corner.



ROBEL WITH A CAUSE

By BEN CORTMAN



Kansas-born, Florida-based actress and model Melanie Robel is an intellect armed with an ethereal, androgynous beauty and a genuine screen presence. It's these inimitable qualities that have made Robel a key go-to girl for many an indie filmmaker.

On the trail for the release of her latest dark thriller *A BLOOD STORY*, *DELIRIUM* caught up with Robel to discuss her rising star and philosophies on her craft, while also doling out some scintillating eye candy for our readers. Dig in...

DELIRIUM: Which came first, acting or modeling? Which muse calls the loudest?
MELANIE ROBEL: I love questions like this. Which came first, the chicken or the egg? For me, it was modeling. I did bridal shows and hair shows on the runway. I modeled for photographers, and I believe

my photos are hanging at an LGBT club somewhere in Florida. I am in a book that photographer Wayne Collins put together. Then I got into acting later and I booked jobs off my modeling photos. I feel I've been really lucky with what I've done.

However, which calls loudest? Depends on the project, I guess. Sometimes acting is more fun, and sometimes it's the modeling. I have worked with some photographers whom I want to work with again. Like Sid Graves; he does Cymen-



tary Prints, and is amazing. I feel he did my best photo shoot ever, and it was also the hardest. It was pouring down rain and cold; we even broke his camera.

DELIRIUM: Why horror? Was it just luck of the draw, or are you attracted to dark themes in cinema?

ROBEL: The first film I was in was a horror-themed short. I was asked to be in more horror movies, so it was more of the luck of the draw. I love dark-themed cinema a lot, and enjoy doing roles that push boundaries, in society and in acting. I love a challenge—especially when I have to go look at psychology books to nail a role. For Joe Hollow's *A BLOOD STORY*, I read Phillip Zimmerman's *LUCIFER EFFECTS*, about why good people turn evil. I felt I could tap into the darker side of my personality to do this role. I've dealt with some events in my life that helped.

Of course, I believe we all have a dark side; it just depends on how dark it is. Though I have done some positive roles too, you know. I feel there are two kind of actors: Those who have demons and those who hide their demons. Which one is me, you're wondering? I guess you'll have to find more of my films and look at my reel, and make your own choice.

DELIRIUM: Let's talk about sex; you are effortlessly sensual, and the camera loves you. But you dole eroticism out sparingly. Have you ever been asked to go further, and can you discuss this?

ROBEL: I would like to say thank you for saying I am very sensual. You are one of



the few who have picked up on this. Have I done a love scene yet where there's been a problem? Nope, but I have I kissed men and women. I have had some issues, though. I am professional when it comes to sexual acting boundaries. I always ask my scene partner if they want to really kiss, or stage kiss, or whatever. In one film, I asked my partner about boundaries, but the actor was like, "Whatever you want," and I said, "No, it's more what you are comfortable with." So we kissed each other, and this actor freaked out because we kissed on the mouth. I heard him complaining to another actor, but that actor laughed and said, "Well, she asked you." I walked in, rolled my eyes and said, "I need your limits now, or I am not going to do the scene."

I don't, however, believe in having sex on camera. If you can't fake it, then don't do the scene. You have to make sure you protect yourself at all times. I find that in my case, it's a lot harder, because I am



older and playing younger, so I have to be even more careful. If I have a concern, I ask if my scene partner is over 21 and have asked to see an ID, because it's my reputation too. Are there those who do have sex on camera? Most definitely, but it's such a taboo and hush-hush thing.

There was a project where I was supposed to do a sex scene. This one actor and I were to do one, and I was very nervous about it. So we both rented a movie and we were on the phone together, seeing what our boundary levels were. The joke between us was that we were going to practice the scene with clothes on and then with swimsuits. They did that on *THE READER*, with Kate Winslet, and I believe it's a good idea. I mean, it is awkward, kissing people on camera with everyone watching. So, think about what it would be like doing a sex scene in front of people!

Am I one of those who would volunteer to do a love scene? No, not really, but if I do one, it would depend on the script. With me, in a strange way, it's harder, because with my look, I can go both ways



with my sexual identity. So, know what your limits are and what you are open to, or willing to do.

DELIRIUM: You're prolific, but I can imagine life in the indie genre world can be a hustle. Am I wrong? What are some of the challenges getting seen?

ROBEL: To be honest, I don't see myself as prolific, but the indie genre world is a hustle. I feel there are some challenges with me. I have never been the popular girl. It seems a lot of the indie actors have high social-media numbers, which I don't have. To get the numbers, should I do the selfies and look sexy all the time...flip the bird...look at me, I am so edgy and unique...I'm trying so hard...look at me in my underwear, showing off my middle finger...putting my fingers in a V, with my tongue in the middle...do the hashtags...manic Monday, or man-crush Monday? That will only get you so far, in my opinion.

I would rather focus on my acting skills, take classes to better my abilities and what would help me do more things.

For example, I take boxing classes, which I love, but I also want to take horseback-riding lessons too. I want to show people that I am a serious actor. It took me six years to get films in distribution, but I haven't been on a network TV show yet. I have also been told that my location doesn't help. It sucks when they say, "Yeah, I would love to use you, but you live in Florida." I'm not any farther away [from LA] than New York, when you think about. Same price too.

DELIRIUM: Out of the films—short, feature—what has been the most positive experience? What do you think is your finest role thus far?

ROBEL: So far, my best experience and best acting has been in *A BLOOD STORY*, by Joe Hollow. I got to meet and have scenes with Robert Z'Dar. He was such an amazing man and a great actor. For some reason, we became good friends. Robert would talk about his life, give me acting tips and just exchange stories about that day and stuff. I miss him every day. Working with Robert and Camden Toy was the best experience ever. I learned so much from both of them, and it really brought

the love of acting back for me. People don't know this, but I almost decided to quit before I did *BLOOD STORY*. I am very grateful that my mom and Linnea Quigley persuaded me to be a part of it. I also got my California manager Matt Chassin because of it. I had a great time on that set.

DELIRIUM: What's next for you? What are your dreams for your career and your ultimate desire for life?

ROBEL: When it comes to my career, I would like to be a constant booking actor and be able to live off that work, and of course have enough to do some fun stuff too. I am happy to say that *A BLOOD STORY* and *DISCIPLES* are out on DVD as we speak. You can get them on Amazon.com. My next project is *EXPEL THE WICKED*, which is being shot this fall. The director is Ben Milliken; Cheryl Clements of River Ridge Reel is the executive producer. It's a thriller, and I love my character; she is really different from what I am used to. I am so stoked for this project. As for life, to be happy and have all the cats I want. Actually, I would love to have a cat-rescue-farm type place.



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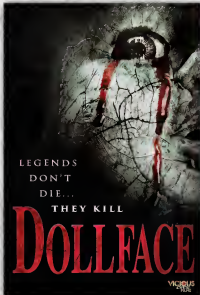
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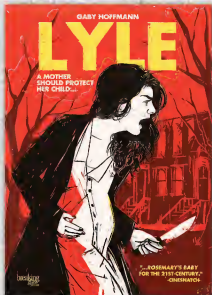
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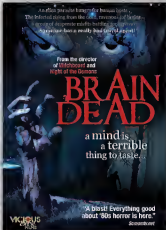
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Leslie Easterbrook
(Halloween)
Bill Moseley
(The Devil's Rejects)
Dyanna Thorne
(ILSA: She Wolf
of the SS)



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escaped convicts,
a preacher and his
assistant, and a pair
of pretty hikers have
in common?
They're all delicious.



Cloris Leachman
(Young Frankenstein)
Tara Reid
(Sharknado 1 & 2)
Joshua Ormond
(Let's Be Cops)



"...stylish visuals...
creepy idea for
a finale..."
- TORONTO STAR
"...crafty...subversive
chills...Antisocial is
well-worth a look."
- HORRORNEWS.NET

TRANSYLMANIA

After conquering the world of porn and podcasting, Bailey Jay sets her sight on fright.

by KEN W. HANLEY



Aside from being among history's most taboo forms of entertainment, there's much more connective tissue between the worlds of horror and porn than one might imagine. For starters, some of the greatest directors in the genre, including Jess Franco and Wes Craven, lent their talents to pornography in the past, while the horror genre is more infamous than any other for its liberal use of nudity. And as one-time porn queens Traci Lords and Sasha Grey can attest to, the horror genre has been more than welcoming to workers in the adult industry, providing them with opportunities to flex their acting muscles without immediately discarding their clothes.

Yet for some, such as transgender AVN-Award-winner-turned-media-personality Bailey Jay, entering the world of horror has been a long time coming—the culmination of a lifelong interest in the wicked and the weird. In a career that has earned her appearances on *INSIDE AMY SCHUMER* and a co-hosting gig on *THE JIM NORTON SHOW*, as well as the title of the reigning queen of trans porn, it's a pair of genre projects that have made 2015 one of Jay's most exciting years to date. Beyond an appearance in the upcoming Troma opus *RETURN TO NUKE 'EM HIGH VOLUME 2*, Jay officially launched a horror podcast entitled *Blood Lust* this past May, and she hopes that her unique, candid voice will offer a perspective not seen often in the world of horror talk.

"I'm hoping that if I'm just myself, the right creeps will find their way toward my voice," Jay says. "I like casual conversations, tangents, funny stories. I just want to talk about horror movies and spooky stuff with fun people without pretense."

"Podcasting about horror is like hanging out with a friend," Jay explains. "No matter what life makes you do day to day, you can always get an awesome conversation going about the stuff you really care about."

Jay certainly has her geek credentials in order, having previously dipped her toes into the Vampira-homage web series *SHE-MALIA'S FILM FIASCO*, and her love for horror is unshakable. However, alongside her appreciation of the work of Craven, John Carpenter and George A. Romero, she has a particular affection for the campy cult favorites of H.G. Lewis, Ed Wood, Troma and, of course, Charles Band.

"Cult classics like *RE-ANIMATOR* and *PUPPET MASTER* are fun," Jay offers. "The devoted fans help keep them alive because they're movies you watch with other people to mock at some parts and jump at others. Also, *RE-ANIMATOR* gets extra points for severed-head cunnilingus."

"*THE TOXIC AVENGER* will always be in my heart," adds Jay, "but *SLEEPAWAY CAMP II* takes the cake for me. Talk about campy! The deaths are amazing, there's boobage; it's a great film."

While Jay attempts to keep up with all the offerings that the genre brings to the

table nowadays, having particularly been a fan of recent fright flicks *WE ARE STILL HERE*, *STARRY EYES* and *THE BABADOOK*, the longtime reign of brutal torture flicks and remakes left a sour taste in Jay's relationship to new horror. However, with the help of Netflix and VOD, she has been working to rectify that gap in her horror history.

"I'm working on it! I'm coming around," Jay says. "I like the old stuff, horror or otherwise. New movies bum me out. But I'm learning about all of these new horror movies/series that are brilliantly written and have tons of heart. When new horror is made by talented fans, it's a beautiful thing."

"I wish the classic slasher would come back," she continues. "It's more American than apple pie. I want horny teenagers running for their lives. I'm not sure why major-production slashers fizzled out in the '90s. Also voodoo; we need more voodoo in the cinema."

Indeed, as with most horror fans, Jay's heart lies with the classics of the genre; in fact, her second guest on the show is none other than legendary screenwriter/director Tom Holland, who dished out the latest exclusive details on *CESSATION*, his adaptation of Stephen King's "The Ten



O'Clock People." But even given her love for old-school terror, she doesn't quite have any specific master to call her favorite.

"Classic horror is my true love," Jay says. "DRACULA will always be my favorite movie and ROSEMARY'S BABY is a perfect film. But I really don't have a favorite horror director. I save my adoration for a supporting actor who steals the movie, like [BABY's] Ruth Gordon."

"My comfort horror movie is *THE AMITYVILLE HORROR* [1979]," Jay continues. "That movie just makes every day

feel like Halloween for me."

Jay's fascination with horror does go beyond the screen, however; her interest in spiritualism has given her an innate fascination with the occult, and has befriended members of the Church of Satan as well. However, that interest is fairly harmless; in fact, her most desired piece of horror memorabilia is not a chainsaw, machete or razor-glove, but something a bit more...tasteful.

"Out of anything, I would want Carrie

HIGH VOLUME 2. And luckily, her first role under Kaufman's watch was not a Troma-tizing experience.

"The Troma team all blew me...away!" admits Jay. "They were so professional, though I don't want to sound surprised. They work very hard. My cameo is like one minute of the movie, but we shot that thing 50 times.

"I always knew Lloyd was a crazy person," she adds, "but now I know he's a crazy person with a really big heart. He was very good to me."

After giving back to the Troma community with her inaugural podcast, which featured actor Zac Amico from both volumes of RETURN TO NUKE 'EM, she has high hopes for the future of her podcast. With upcoming guests including Seraphim Films' Mark Alan Miller, SLEEPAWAY CAMP director Robert Hiltzik and HANNIBAL mastermind Bryan Fuller among others, Jay is hoping to serve up a balance of guests new and old from all parts of the genre world on Blood Lust. And for all the success that Jay has had in porn, comedy and podcasting, she's certainly got her eye on the bigger picture of Blood Lust's horror potential.

"My dream guest would be Felissa Rose; that would be amazing," offers Jay. "I'd like to have on anyone from SLEEP-AWAY CAMP, really. I'd love to feature effects guys and writers or even some general spooksters! And once the podcast is out there, I'd love to start getting out to the conventions soon to meet the horror community and do a Blood Lust live!" 🎧

White's bloody prom dress," Jay remarks. "It probably beats the awkward tuxedo I had to wear to my prom [laughs]."

While most of Jay's on-screen work has been in the adult industry, she is hoping to show her gorgeous face in some gory flicks as well. And like so many horror filmmakers and actors before her, she got her first taste of fright filmmaking from Lloyd Kaufman and Troma, who brought her aboard for a cameo appearance in the final chapter of RETURN TO NUKE 'EM



The Monster Words

Danny Pintauro remembers fighting for his life in CUJO.

There is a sequence early in the last act of director Lewis Teague's 1983 Stephen King adaptation *CUJO* where Donna Trenton (*THE HOWLING*'s Dee Wallace) and her young son Tad (played with sublime rawness and perfectly channeled energy by child actor Danny Pintauro of TV's *WHO'S THE BOSS?*), stuck in their broken-down Pinto, have just realized that they are not alone at the heat-drenched and desolate New England farm. A rabid St. Bernard, foaming at the mouth, snarling and insanely violent, is ready to sink its blood-stained teeth into mother and son.

When the dog disappears for a brief second, a distraught Tad screams, "It's a monster, mommy! A monster!" Donna's reply is "It's not a monster, honey; it's just a doggy!"—and then Cujo lunges onto the hood and goes in for another attack, mighty paws scraping at the window, crazed barking nearly shattering human eardrums. There is something so poetically poignant in this scene, as it perfectly sums up this milestone of a movie: fabricated horrors are nowhere near as scary as the real nightmares that can materialize and tear your face off with unapologetic malice.

DELIRIUM was honored to be able to connect with Pintauro to flash back to this creepy killer-canine classic.

DELIRIUM: What do you think makes *CUJO* such a perfect horror film?

DANNY PINTAURO: I think it is partly that there isn't anything impossible about the premise of the film. It could happen to anybody. You said it perfectly, the idea that the monster is actually real and not from some alternate universe or hell or a murderer or something. Your dog could be that dog, you could be those people, and it keeps us grounded in a family that is hav-



ing problems. You care about these people, and you care what happens to them. And the music! There's this one underlying bass/drum thing that comes up when

something is going to happen that still scares me when I hear it.

DELIRIUM: How did the part of Tad Trenton come to you?

PINTAURO: I was working in New York at the time on a soap opera called *AS THE WORLD TURNS*, and the producers of *CUJO* had seen my work on the soap and brought me in to audition. My mom and one of the producers swear that the reason I got the job was because of something my mom and I would do after every audition: She would ask me how it went, I would tell her and then she would say, "OK, what do we say now?" And I would always say, "If I get it, I get it, if I don't, I don't." Apparently, one of the producers was passing my mother and I when I said this, and loved how mature I sounded for a 6-year-old.

DELIRIUM: What are some fond memories of working with the many dogs who played Cujo? How many dogs were used? What did each dog do that differentiated it from the others?





fake mouse that the dogs were so aggressively trying to get, not us. There was one time when the dog actually got into the car; there were always people on hand to pull Dee and I out should that happen, but the dog didn't care about anything but the mouse once he got in there!

DELIRIUM: Dee Wallace, an actress who has not only performed in classic horror films such as **THE HOWLING**, **THE HILLS HAVE EYES** and many more, has also worked with



many great child stars, notably Henry Thomas and the multi-talented Drew Barrymore in **E.T.** But she has stated that she was very impressed with your

PINTAURO: Unfortunately, I don't remember specifics of each dog or their personalities, and I was mostly kept away from them when not on set, partly because they were always covered in slime and fake blood and dirt, and partly because the trainers wanted them to stay focused. They were all very sweet, though, when not in killer mode. There were seven dogs, a man in a dog suit, a Doberman in a St. Bernard suit, if you can imagine, and a mechanical dog head. St. Bernards are not known for being that aggressive and they don't really bark much, so the Doberman was used in a few scenes where you just see the paws and hear him barking. What made them act that aggressive, though, was a training device: The trainers placed a tiny fake mouse in a small cage and covered it with some sort of scent the dogs recognized, and then they would put that inside the car in plain sight. It was this



performance in CUJO. What was it like working with such a great actress, and how did the two of you feed off each other artistically?

PINTAURIO: Oh, it was amazing. She was just fantastic to work with—very focused and very concerned for my safety and mental health. She and the director and others would constantly try to remind me before and after takes that none of it was real and that the dogs weren't really bad, and I would laugh and say "I know." But I think that because I was so easily able to turn on that crazy, terrified screaming/crying thing, they thought I might be screaming myself in a way. No such luck; I was

was so cold on that plastic-and-metal table—and then she poured water on me!

And of course, I did the mouth-to-mouth over and over, because we both had all this makeup on our lips to make them look dry and cracked and she was pretty much really breathing into my mouth, was challenging. If you look closely at the take they used, there is a string of saliva when she removes her mouth from mine. My favorite part to film was the scene when my room elongates after I turn the light off. That was fun! They had built this huge version of my room that was about half the length of a soundstage, and I got to run through it. Fun!

real [Cujo]?

PINTAURIO: I was 6, so it wasn't like he and I had long talks about motivation, like he did with Dee about the emotions and issues behind everything. For my character, it was pretty cut-and-dried: monsters in the closet or scary dog trying to get in. But I think connecting the two fears in the scene when I read the poem my dad wrote about the monsters to help me sleep was neat. My motivation was entirely to try and make myself and Dee feel less scared, and by reading the poem I was able to do that. And the scene where we're in the kitchen and Donna and Vic are quietly fighting and I break it up with the shark



just acting. But she really became a second mom to me. During the three months of filming, half of that in the damn car, we became family—that is really how we fed off of each other, just remembering the relationship and remembering the situation. I mean, if you don't see a dog in the shot, there wasn't one there, so we would really need to get each other back to that place with no help from a dirty, slimy dog.

My favorite Dee story from the movie just shows the level of talent she has. Do you remember the scene where she breaks the window with the gun? I was lying in the back, but she was only supposed to bang on the window and try to open it; they hadn't actually put in the fake glass yet! But she was so committed and hit the gun so hard on the glass that she broke off the plastic butt of the gun and exposed the metal, which broke the window and cut a big gash in her hand. If you watch real closely, you can see the gun break and the expression of pain on her face as she gets cut. I freaked out and rolled into the foot area of the back seats to avoid the glass. It was crazy!

DELIRIUM: What was the most grueling sequence to shoot in CUJO?

PINTAURIO: You know, I was having so much fun being on this set and watching them rig the car and get the dogs ready and everything, I can't say any of it was really grueling. If I had to say any part, it would definitely be the very end, when she brings me into the house and tries to give me mouth-to-mouth before the dog comes in. It was freezing in that house, and they would put heaters under the table, but I



DELIRIUM: Teague has noted that he was attracted to the project because it dealt with real-life fears in juxtaposition with imagined fears—Donna's fear of growing useless and alone, Vic's (Daniel Hugh Kelly) fear of financial insecurity and Tad's fear of monsters in the closet—and how these fears are all put on hold when a tangible threat, that is, a violently rabid dog, hits them. Was this something Teague ran by with you? What was his general direction for you in alienating your separate fears—that is, the imagined (the closet-dwelling monsters) and the

thing [the theme from JAWS], that was probably the most adult emotional conversation on motivations I had with Lewis, you know? Why I was doing that, why I wanted them to be happy, etc....

DELIRIUM: Some film theorists read CUJO as a study of the breakdown of the American family—as the St Bernard's neurological condition worsens, the relationship between Donna and her husband becomes cold and distant, as do the relationships in the Camber household. Others see it as another fine example of the adulteress-left-in-the-storm subgenre. What are your thoughts on film analysis in regards to cinema?

PINTAURIO: I think it gives people something to do. I took a bunch of film theory classes at Stanford, and really, there are 30 different ways to interpret any film. But to be a good director or writer or both requires talent with relationships and dialogue; plot and theory have nothing to do with any of that. I judge movies by how they make me feel, by what they leave me thinking about. I'll leave the analysis up to others—one of the reasons I would never be a good reviewer.

DELIRIUM: Most pop-culture fans would know you from the long-running sitcom WHO'S THE BOSS? How did CUJO help pave the way for that audition, and do you remember understanding the distinct difference between feature filmmaking and doing television?

PINTAURIO: By 6, I had already been in over 40 commercials and on a soap opera for many years, but CUJO was my first film, so the experience stands out. But not

necessarily for reasons you'd think—I was endlessly fascinated by the props, sets, lights, cameras. I would come to the set wondering which of the four or five cars we would be using that day, I'd wonder how they managed to get the engine out of the car so they could put a camera at our feet or how they put a camera that spins on the inside roof, and how they would make me look sweaty or give me cracked lips. But then again, I was always fascinated by that stuff even on *WHO'S THE BOSS?* We only went on location with that show once in eight years, so every single other outdoor location was actually a set. I couldn't wait to see how they would make the forest or the beach or the snow-covered mountain. Also, if not for CUJO, I would not have done *WHO'S THE BOSS?*

DELIRIUM: What are you most proud of regarding CUJO?

PINTAURA: To me, CUJO was by far my best work as an actor. And I think I'm most proud of the idea that it was rather



easy for me to "get there" emotionally. Though there have been some unbelievable child performances since the dawn of film, you'd be hard-pressed to find many where the child spends half of the movie screaming, crying or half-dead and convulsing. So I'm proud of that; I'm proud to have worked with Dee and I'm proud to be able to say I've been in a Stephen King movie. I think just getting the role was exciting, too—to know that they could tell I'd be able to deliver that level of intensity, you know?

DELIRIUM: Were there ever any conversations on set or during preproduction that involved the notion of Tad dying at the end of the film, as in King's novel? Was anything filmed depicting this?

PINTAURA: I've been told that we filmed it both ways, but I only remember filming the version that made it to the screen, where I live. I think maybe for my mental health, they sort of glossed over that I was "dead" while filming those scenes; I was supposed to be playing "almost dead." So maybe I do remember filming them, but... not sure on this one, though. I've also been told that they screen-tested the dead version and audiences were really pissed off about it, so they used the not-dead version. But don't quote me on any of that, as I don't actually know the whole story.

DELIRIUM: Besides Tad's death, what do you think were major departures from King's novel to the film, and what, if anything, would you have loved to see from the book in the movie?

PINTAURA: I've never actually read the book. I guess I could now, but for years, I wanted to remember the movie as the movie. All too often, reading the book makes you less happy about the movie, because there's so much cut out or changed; the Harry Potter movies are a perfect example. So I think I've just shied away from it for that reason. I'll have to give it a go and get back to you.

HAZED AND CONFUSED

Director Rolfe Kanefsky riffs on his 2004 cult flick THE HAZING

By JASON BENE

When it comes to making fun-B-movies from the heart, perhaps no one is better and more prolific than director Rolfe Kanefsky. You name it, the guy has done it: teen sex comedies, softcore erotica and campy horror—all movies made for fans just looking to check their minds at the gate and have a good time.

That said, one film in his portfolio is more overlooked than any other, and had it been released in the 1980s and not in the cynical mil-

lennium, it would definitely be more celebrated. Kanefsky was more than happy to give DELIRIUM a random of his 2004 low-budget sort-of-classic THE HAZING.

DELIRIUM: Why was the first title DEAD SCARED dropped?

ROLFE KANESKY: Well, actually, the first title of my original treatment was HELL NIGHT 2: THE HAZING. I was working with a producer named Joseph Wolf at the time, who had been one of the producers of HELL NIGHT with Linda Blair as well as some other horror titles you may have heard of, like HALLOWEEN and A NIGHTMARE ON ELM STREET. Nobody had ever made a sequel to HELL NIGHT, so I pitched it to him. Nothing ever happened, but a few years later, I thought the idea of doing a movie like that would be fun, so I dropped the connection to HELL NIGHT and just called it THE HAZING. The international title was changed to DEAD SCARED because they don't have hazing rituals in Europe, so the distributors didn't think foreign audiences would get it. So THE HAZING was actually the original title, and still the only one the film has been released under in the United States.

DELIRIUM: Would you say that NIGHT OF THE DEMONS was the jumping-off point for THE HAZING?

KANESKY: It was definitely NIGHT OF THE DEMONS and HELL NIGHT. After part three, they had stopped making NIGHT OF THE DEMONS movies, so I thought someone should pick up the torch and keep it alive. They are fun movies, and I had always wanted to make a cool hazing-house flick.

DELIRIUM: In a way, THE HAZING is the unofficial NIGHT OF THE DEMONS 4?

KANESKY: Actually, I'd call the Mike Mendez film THE CONVENT the unofficial NIGHT OF THE DEMONS 4 and 30 DELIRIUM #8

THE HAZING the unofficial number five.

DELIRIUM: Was this your first time working with actress Tiffany Shepis?

KANESKY: We actually worked together quickly once before, and I had been trying to work with Tiffany for a few years before THE HAZING. I met her when she had her own distribution company at the American Film Market and gave her the script for THE HAZING, trying to see if she could raise money for it. She loved the script and immediately wanted to play Marsha. Unfortunately, it took seven years before I got the money to make the movie, but we stayed in contact. She was almost in my PRETTY COOL teen comedy and a few other things, but THE HAZING was the first time she had a real role in one of my pictures, and I believe it was also the first time she showed what a strong actress she was as well.

DELIRIUM: [Laughs] Whoever came up with the silver jumpsuit for Shepis to wear is a genius.

KANESKY: The costumes were very specific in the script. I wanted all the kids in different Halloween costumes so the audience would have an easy time recognizing who was who. Marsha was the smart one, so she was in the sexy astronaut costume that was form-fitted for her. You had to peel her in and out of that costume every day. It wasn't the most comfortable, but she knew she looked great in it, so she never complained. I think she still gets fan mail about that costume. The producer, Tom Seidman, promised he'd give Tiffany the costume when we wrapped production, but he never did. To this day, she wonders if Tom just wears her costume around his house when he's got nothing better to do.

DELIRIUM: Shepis went on to star in the NIGHT OF THE DEMONS remake. I have always felt that these films are linked by the similar plot points and campy nature they share.

KANESKY: Well, I think that's the point of these flicks. They are fun rollercoaster rides of horror/comedies like the EVIL DEAD series and many others. I met Kevin Tenney, the director of the original NIGHT OF THE DEMONS, a few years after I made THE HAZING, and was delighted to hear that he had seen my film and really enjoyed it. He even listened to the commentary track on the DVD and was happy to hear that his film had inspired my flick. He told me it was nice that someone understood it and made a good follow-up.

This was before the remake, which he also executive-

produced.

DELIRIUM: Did it help to shoot this low-budget picture in the comfy confines of Los Angeles?

KANESKY: Making a movie locally is always nice, because you can go back home after wrap and the drive downtown isn't too bad. We found "Hack House" in the West Adams District, and Professor Kapps' home was only a few blocks away from it, so it was a very easy commute. Overall, the shoot went pretty smoothly. We had a good crew, a great cast and enough prep time to really plan it well.

The only issue with Hack House was that it was very old; I believe it had just turned 100 the year we shot THE HAZING.

Nobody was living in it except for cats, and the whole house smelled like cat pee. Between that and the smoke we used, you had to go outside every 10 times or so for a breath of fresh air.

DELIRIUM: The prologue



with Brooke Burke going to change into her costume screams that she is going to show off her assets. What happens?

KANESKY: This is actually the only real problem with the film, in my opinion. There was supposed to be a different scene that started THE HAZING where you see the book being created by a monk in a medieval basement. The producer didn't want to pay to build the set, so we couldn't shoot it. The next scene was Professor Kapps [Brad Dourif] finishing his explanation of the book to his female student [Burke], who is trying to seduce him to get a better grade. In the script, there was a scene where Brooke goes into the bathroom to change into her harem-girl costume while Kapps is flipping through the pages of the book. The sequence was supposed to intercut between Brooke taking off her clothes in the bathroom, and she was willing to do it. Unfortunately, we were running out of time and still needed to shoot the exterior of Kapps' house when the kids are trick-or-treating and Marsha and Doug break in. We only had the young kids for two hours, and the producer was afraid we wouldn't get it to, so he cut the scene in the bathroom with Brooke. I couldn't believe it. I begged him to let me shoot it. I knew I could knock it off in like 10 minutes without sound. All I needed was me, the cameraman and Brooke in the bathroom for a handful of shots. But

he made the call. Later, he tried to get Brooke back to shoot the scene, but that

never happened. She wasn't going to come back to just take off her clothes, and I don't blame her. It

was a major missed opportunity, and one of the reasons I started producing my own films after this. Also, because of that cut, we didn't have any nudity in the first 10 minutes of THE HAZING, so the producers added the strippers to the frat-house party scene once the scavenger hunt begins. I always found that nudity to be a little strange, but it was needed for foreign sales. I was told,

Also, I have a great little story about the scene

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gets turned into the mannequin, there was supposed to be a much longer scene as the mannequin comes to life and seduces her, turning human as she turns into plastic bit by bit. We had an actress who was going to play the living nude mannequin, but again, because of time issues, we had to simplify the scene, so you only see the hand transform in the



final movie. I think it could have been another highlight like the tongue scene, but it was not meant to be. I think it still works, but it could have been more disturbing and titillating.

DELIRIUM: It wouldn't be a Rolfe Kanefsky movie without an appearance by Rod Steele.

KANEFSKY: He's better known as Robert Donovan! Yes, I love Robert. He has appeared in almost every film I've made. He's a great character actor and a joy to work with. I've worked with him about 20 times now. He plays the police detective

between Brooke and Brad. When Brad Dourif saw Brooke in her harem outfit and realized that she had two children and still looked like that after giving birth twice, he looked at her amazing body and said jokingly, "To speak for all the women in the world with children, let me just say, 'Fuck you!' "

DELIRIUM: While Brad Dourif is known for his immense catalog of genre films, he is an Oscar-nominated thespian with real acting chops. What a coup it was to get him for the part of Professor Kapps.

KANEFSKY: I've always loved Brad Dourif. His performance in *THE EXORCIST III* is actually one of my favorites. I always had him on the list, and luckily, our casting people knew his manager. They made the call and sent him the script. He liked it and agreed. We got him right after finishing *LORD OF THE RINGS* and just before he started HBO's *DEADWOOD*. That's why he had the mustache, and he suggested doing the British accent because he had learned it for *THE LORD OF*



THE RINGS. Brad was totally into it! He loved the humor his character had, and also liked all the weird, kinky sexual stuff. In fact, we didn't really get to film one of his favorite scenes. When Justine

who kills Professor Kapps, which is exactly what he shouldn't have done. It was a small role, but it's always great working with Robert. If you want to see more of what Robert can do, check out my



ROD STEELE 0014: YOU ONLY LIVE UNTIL YOU DIE and the sequel TODAY IS YESTERDAY TOMORROW.

DELIRIUM: Every cult-classic horror picture needs that one outlandish bit of imagery that separates it from its counterparts, and that would be the cunnilingus/chainsaw bit. It's like RE-ANIMATOR meets A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS!

KANEFSKY: Yes, I agree! This is the scene that some people had a real problem with in the original script. They thought I went too far. I was delighted to hear that, because over the years in this business, whenever there's a scene that makes people nervous, I know that's the scene people are going to be talking about for years to come. With my first film THERE'S NOTHING OUT THERE, it was the boom-mic scene where we break the fourth wall. In THE HAZING, it's the tongue scene. The first three A NIGHTMARE ON ELM STREET films have tongue scenes; I was aware of them, and thought I could take it to the next level in terms of horror, sexuality and comedy. In the original script, the scene was a bit longer but I was forced to tone it down. When Delia [Nectar Rose] finally realizes that her boyfriend is no longer on top of her and discovers the dismembered tongue, it was supposed to be licking her nipple. Nectar had an issue with that, so I changed it to the tongue flopping around on her stomach. It's still over-the-top, and I'm very pleased with this scene. It's bloody, funny and sexy all at the same time.

When I shot it, my producer was certain that we would never get an R rating. I wasn't worried, because we were implying most of it and there's a sense of humor. The humor downplays the nastiness of the scene. When our distributor sent the film

to the MPAA for the rating, they were also nervous. But I was right. The scene survived intact without one cut. They were very happy. Years later, I caught THE HAZING on Chiller and was actually surprised to see that the tongue scene survived yet again. They didn't cut anything out of it, even for television!

DELIRIUM: We recently lost the great producer Alain Sirtzky, who was a co-worker and friend of yours. Was he involved in any aspect of the making or distribution of THE HAZING?

KANEFSKY: Yes. After I couldn't get Joe Wolf to move forward with HELL NIGHT 2, I started working with Sirtzky. He was producing a series of films called THE SEX FILES meant for late-night cable—soft erotic stuff. I had an idea, and pitched him an old Roger Corman concept: How

about making two films on the same set? One could be an erotic film and the other a horror movie. He agreed, so I wrote two scripts: THE HAZING and RESTLESS SOULS, kind of a sexual LEGEND OF HELL HOUSE. Well, at the last minute, Alain decided to produce RESTLESS SOULS but not move forward with THE HAZING. I tried for years to set it up again. Then one AFM, Alain met another producer, Tom Seidman, who was trying to do a science-fiction horror film. Alain wasn't interested, but told Tom that he was about to produce THE HAZING in Ireland and asked if he wanted to get involved in our project. That was the first time I had ever heard about Ireland or Alain being interested in making THE HAZING. So Tom read the script and liked it, and he got on board. At that point,





Alain told Tom that he could run with it if he wanted to and make the film himself. Tom did and found the money. So, Alain did help me put the project together and then walked away from it without asking for any finder's fee. We gave him a "Special Thanks" credit at the end of the film.

DELIRIUM: It is never too late for a sequel. What needs to happen to make THE HAZING 2 a reality?

KANEFSKY: Truth be told, there was a little talk once THE HAZING came out about doing a sequel, and I actually wrote a five-page treatment for it. But the producer, Tom Seidman, controls any sequel or remake rights as well as those for a stage

version. So if someone wanted to put THE HAZING on Broadway and make it a musical, they'd have to talk to him first. At this point, I highly doubt there will be a sequel, but according to my contract, I have first right of refusal to write it. So Tom would have to come to me first and offer me the job. Now, 11 years later, that still hasn't happened, so I'm not holding my breath.

I do have one other side-note story that people might find interesting. In my original script of THE HAZING, there was special cameo. Mike Frey, the horror-movie-fan survivor of my first film THERE'S NOTHING OUT THERE, was going to appear. When the kids pull up to

Hack House, he shows up and gives them the warning, which is a long laundry list of all the things they shouldn't do. It was a very funny scene, but the producer nixed it during preproduction. Mike was also going to show up at the very end of the movie for a final capoff, but that too was cut. Looking back and seeing how THERE'S NOTHING OUT THERE turned into this cult film, I regret not shooting those scenes. I think fans would have gotten a real kick out of them, and they would have worked even if you didn't know my first film. People might have just thought I was ripping off SCREAM, but that's another story.



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THE LADIES OF LATE NIGHT DOUBLE FEATURE

By CHRIS ALEXANDER Photos by RYAN FISHER

Sandra DaCosta



Taking international film festivals by storm and winning rare reviews is Canadian trash/terror anthology epic **LATE NIGHT DOUBLE FEATURE**. The Frankenstein-stitched, joyously out-of-control film was shot on a shoestring and assembles a rogues' gallery of young Toronto-based talent both in front of and behind the lens to tell the tale of an after-hours cable-TV horror show on the brink of self destruction. **DR. NASTY'S CAVALCADE OF TERROR** is a wheezing program almost ready to be put out to pasture and is ruled with an alcohol-fueled iron fist by its sadistic, misogynistic star. As "Dr. Nasty" (Brian Scott Carleton) berates and abuses all those around him, a double feature of short horror films unspools.

The first tale is director Zach Rame-
lan's DINNER FOR MONSTERS, in which
a hapless young chef is tricked into prepar-
ing a human pot roast for a party of
socialite cannibals. The second is Torin
Langen's SLIT, which sees a weary profes-
sional "cutter" meet his match in a woman
whose addiction to having her skin sliced
is matched by her madness. Navin Rama-
swaran's wraparound fills out the running
time with bloody, deranged anolmb.

Amidst the cast of pro-amateurs, you'll find one of the secret handshakes of the film's success: a gaggle of talented and alarmingly lovely women, each one inserted into the body of their respective narrative to add not just sex appeal but genuinely affecting, human performances, which take *LATE NIGHT* out of the realm of lurid cartoon and into the upper echelons of finely tuned drama.

In these exclusive photos, **DELIRIUM** shows you the lighter (and lovely) side of **Caleigh Le Grand**, **Raven Cousins** and **Sandra DaCosta**, watching themselves on screen and commenting on their long, strange trip starring in what is truly one of microbudget indie horror's most riotous creations.

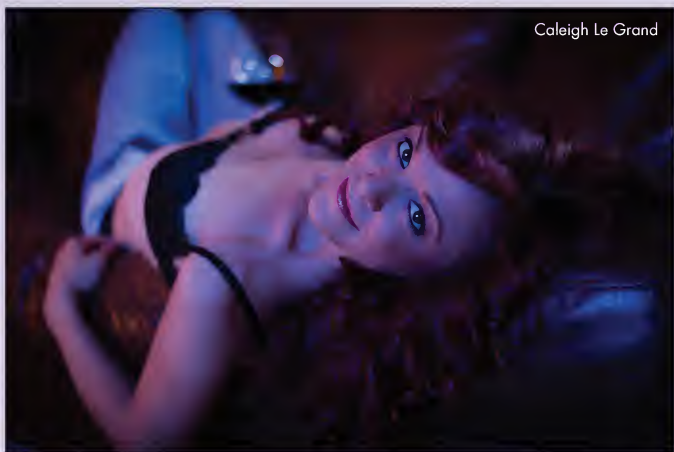
Sandra DaCosta

(Carmen, DINNER FOR MONSTERS)

"Carmen, the character I portray in **DINNER FOR MONSTERS**, is a woman who, in my mind, enjoys perverse grandiosity, has a sense of entitlement to the most unreasonable expectations, is exploitative in nature and lacks empathy. I think it's what makes Carmen and Vincent (her husband, played by Jeff Sinasac) drawn to each other, both in the complimentary nature and complexities of their exploits.

We've had great showings of **LATE NIGHT** on the festival circuit, including Toronto, Montreal, Vancouver and New York, just to name a few. I'm so proud of the film and the response it's had thus far."





Caleigh Le Grand

A woman with short, wavy brown hair is posing on a dark leather couch. She is wearing a black leather jacket over a black halter-neck top, a black and white striped skirt, and black high-heeled shoes. She has her hands behind her head and is looking towards the camera. In the background, there is a poster on the wall that says "LATE NIGHT" and "SHOULD BE HERE".

"Playing the role of Brie in *Torin* Langen's segment of *LATE NIGHT* was incredibly challenging on both a psychological and a visceral level. When I first read *Torin*'s script, I nearly backed out before even attaching myself to the project; Brie's character sincerely scared me and shook me on a personal level, and I wasn't initially sure I was psychologically prepared to play in that vehemently violent of a headspace. Instead of sleeping the night before shooting Brie's monologue scene, I stayed up scrawling pages upon pages of what were essentially her diary entries, which we ended up crafting into the final monologue you see in the film.

"Stepping into Brii's skin became a visceral challenge once I was in front of the camera; I had to drop heavy cerebral barriers to find a vulnerability that allowed me to expose an altered, sordid self, a physically and inwardly ugly self, with whom I would never be able to comfortably or morally associate my own energy. Ultimately, I'm thankful *Torin* gave me the opportunity and space to push my professional boundaries as an actor by grappling with such emotionally sensitive subject matter."

(The Maid, DINNER FOR MONSTERS)

"For years, I had been dipping my feet into the independent film scene. Then, after finishing high school, I dove head-first into LATE NIGHT DOUBLE FEATURE as a writer and actor in DINNER FOR MONSTERS. Oddly enough, my role as The Maid was just a fluke of timing! Producer and co-writer Kelly Michael Stewart and I had to make some last-minute alterations to the script to fit the team. The Maid swooped in and saved the day for us—in more ways than one. So, I happily stepped into the role!"

It was a privilege to work in front and behind the camera. Almost like Dr. Frankenstein, I watched our idea evolve from words on paper to a whole team building a living, breathing creature. In my humble opinion, I think it turned out to be one radical, monster of a piece."

LATE NIGHT DOUBLE FEATURE will hit Blu-ray and DVD later this year. Look for it!



QUEEN OF THE DAMNED

Wine royalty-turned-author Lisa Dominique Machat's first novel is heavy on the red.

By CHRIS ALEXANDER

Lisa Dominique Machat knows vampires. Since 1995, she and her husband have owned and operated Vampire Vineyards, a real-deal winery that specializes in creating delicious wines, marketed around a dark, Gothic theme.

"Twenty years ago, the wine business was extremely conservative," Machat notes. "When they saw us with our Vampire bottles at wine conventions, they thought we were crazy. Today it's different..."

Indeed, through the years their company has sponsored premiere events and soirees for such celebrated movies as *FROM DUSK TILL DAWN*, *BLADE II*, *UNDERWORLD* and *DARK SHADOWS*. The couple even opened the opulent Vampire Lounge & Tasting Room in Beverly Hills, where many celebrities like to pop in and "sip the blood of the vine." But in

the midst of all this grape-crushing Grand Guignol, Machat stepped away to pen what would be her first—but not last—Gothic horror novel, *A WALK IN THE SUN*. The critically acclaimed book sees undead anti-hero Nicholas Justine trying to hold onto his lady love while running afoul of megalomaniacal occultist monster Count Du Fay. Erotic, romantic and eerie, *A WALK IN THE SUN* is not a gimmick read intended to cash in on Machat's main business, but rather a beautifully sculpted extension of her passions... and talents.

DELIRIUM had a few words with the beautiful author and entrepreneur.

DELIRIUM: There is much of Anne Rice in *A WALK IN THE SUN*, but can you cite some of your other direct literary influences?

LISA DOMINIQUE MACHAT: Obviously, Anne Rice is the queen of vampire novels. Her body of work is amazing and without compare. Though I find her absolutely fascinating and brilliant, I haven't read all of Anne's

books. I love romantic classics—JANE EYRE, WUTHERING HEIGHTS, Charles Dickens and so on. One of my favorite novels by one of my favorite authors, Daphne Du Maurier, is *FRENCHMAN'S CREEK*. I must admit I love going to the movies too; some might say I'm an avid moviegoer. Living in LA is all about the movies and screenplays. I'd love to see *A WALK IN THE SUN* on the big screen in the future. I believe it would make a brilliant vampire movie.

DELIRIUM: I remember Anne Rice saying how she fell in love with her vampire hero Lestat, and saying that he was, in essence, her. How much of Nicholas is you, do you think?

MACHAT: Nicholas Justine is definitely a part of my heart and soul. I never ever felt like I had to create his character; it was as if he came into my life one rainy winter

day, and began sharing his story with me. Subconsciously, when we write, I think we do reflect on our life's experiences, people we've known, strangers we didn't know whom we wished we had. Lots of hidden emotions can influence a scene or a moment. But relating back to your question, "How much of Nicholas is you?", my answer is, I don't think so much that Nicholas Justine is like me. I believe he is everything in a vampire I would want and deeply love. The more I wrote about Nicholas, the more I fell in love with the boy who became a vampire.

DELIRIUM: You look for the good in the villain and the bad in the hero; is there good in Count Du Fay?

MACHAT: I didn't touch upon that in the book. I left it more open for the reader to form his or her own opinion. There could have been good in Du Fay in his early

years, but like with anyone, the greatest test of power is, which road do you go down when tested? What do you choose to do with it, when you gain it?

DELIRIUM: Any plans for further installments?

MACHAT: Yes, I'd like to write a sequel in the future. I'm thrilled the reviews for *A WALK IN THE SUN* have been extremely positive. There are so many vampire books out there, but I think the difference with my story is that it can appeal to readers from the ages of 13 to 100. I have had people write to me, telling me they are not vampire fans but still loved my book.

Writing my first novel was an experience in itself, but I do believe that when you really, really care about your work and vision, it shows. Though my story is a fast-paced novel, it doesn't run on shallow emotion. As a writer, if something does not move me, or make me want to think beyond what's on the page, how can I expect it to compel the imaginations of others? I'm looking forward to continuing Nicholas Justine's journey in the future.



SHINE ON, JOYCE

By LEE GAMBIN

Actress and comedienne Joyce Van Patten is a legend of stage and screen, and when she was cast as the irritable, overbearing and opportunistic mother of the invalid protagonist in George A. Romero's dark and disturbing adaptation of Michael Stewart's psychic chiller *MONKEY SHINES*, she jumped at the chance. The film was to be the first adaptation Romero would bring to the screen, and within its narrative fabric he injected a twisted sexuality and demented dynamism between the film's human protagonist, Jason Beghe's Allan, and the Capuchin monkey Ella, played by animal actor Boo. Van Patten got to watch this perverse dependency play out on the sidelines, and *DELIRIUM* was recently privy to her notes...

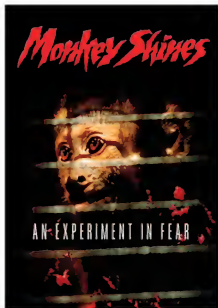
DELIRIUM: How did you find out about the role, and what was the casting process like?

JOYCE VAN PATTEN: The casting process at that time was like this: I was called in to go on tape and record a screen test. That was it. Very straightforward and very common. But how's this? On the day of my audition, I was driving to my recording and got a flat tire, and I thought, "Oh God, I'm never gonna get to my meeting on time." Then somebody came along out of nowhere from my neighborhood, and they blew up the tyre, which is something I couldn't do on my own. This

person had a pump with them and they fixed the tire. So I went off to the meeting thinking that I most definitely was supposed to get this job, that somehow fate had paved a way and got me to the recording on time. Something sort of mystical happened there. This person who helped me and got me there on time was someone I had never seen before and never saw again, but they got me there!

So I did the audition and went home, and three weeks had passed and I thought they may have changed their minds, but then all of a sudden I got a call and they said, "We want you to come to Pittsburgh!" So I met up with George Romero and his wife and they took me out to dinner, and I had one of the most wonderful experiences working on that film; it was a smooth and fun ride. I grew up in New York in the theater, and never thought I would be making movies. You know, I was a kid actress on stage, and then all of us went over to Los Angeles and I found myself working a lot on TV, and then was excited to work in movies; I thought it would be amazing. I never thought of any of that. New York in those days was such a theater-oriented place, and it was my home and the state of theater back then was just incredible. It's not like that now. Now it's made for the tourist market, and you have big corporations producing things with no substance.

DELIRIUM: Were you aware of the *MON-*



KEY SHINES book? What did you know about the project?

VAN PATTEN: I only knew the book because a friend of mine had read it. But I remember thinking the part was very good, and that this woman was a great character.

DELIRIUM: Working with George A. Romero—what was that like? Did you know of his films before working with him?

VAN PATTEN: I knew that he was extremely famous for *NIGHT OF THE LIVING DEAD*, which is a wonderful film and very political, and I love that. He always had something behind his work, something else going on while you were being scared out of your wits. Just like actors, filmmakers are artists, and the great ones don't just deliver a two-dimensional product. There are so many layers in what they do, and George is a master at that. He is truly a king of horror movies!

DELIRIUM: The character you play is a complex woman, who has done her job as a mother and is then forced to come back into her son's life at such a tragic time. Can you talk about this characterization, which is so brilliant and perfectly executed?





VAN PATTEN: I used a lot of my mother in that! I mean, my mother was great, don't get me wrong, but she had a mighty temper in her, and I used a lot of that, I channelled a lot of that in the part. The character does a lot of screaming and has to get to really high-energy moments and there is a lot of intensity in the performance, so for all of that, I used my mother, the energy she had and her temper. She was the kind of woman who could yell at

you and then forget about it, but you'd be left there feeling the aftereffects of having just been screamed at! Then the next day, she would love you again, but you'd always remember the screaming. So there was a lot of that in my *MONKEY SHINES* role.

really have to explore dark places. Is this stuff that comes to you easily? A lot of it seems so nuanced and effortless, as if it is second nature for you.

VAN PATTEN: That is very true. Paul Newman always said that what he tried to



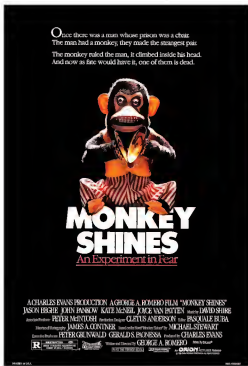
DELIRIUM: What was your working relationship like with Jason Beghe?

VAN PATTEN: Jason couldn't have been nicer; he was just starting out, and he was easy to work with. Stanley Tucci was also great and such an incredible actor, and Janine Turner was very good as well. Such flawless performers who were lovely to work with.

DELIRIUM: There is a lot of real emotional turmoil throughout the film, and a number of intense moments where you

do was less and less and less as you get older. You have to have a full stomach of who the person is, but you don't have to do "show me"; you can do things very subtly, and that can be extremely rich and strong. It all has to do with trusting yourself as an actor; you can do things quietly, and that's a major part of it. I like subtle performances, and George Romero loved that. I presented some ideas to him for *MONKEY SHINES*, and he liked them.

DELIRIUM: You've made quite an im-





DELIRIUM: Do you have any stories involving the monkeys used for the film?

VAN PATTEN: The people who trained the monkeys seemed like doctors more than animal trainers. They looked after these Capuchin monkeys with such care and sweetness. They just seemed like young professionals who knew how to deal with these tricky animals. You see, Capuchin monkeys are very smart and very cheeky. We didn't have a lot to do with each other, the monkeys and I, and although I had scenes with the main monkey, the minders were always there and kept the monkey

at a safe distance.

pression on the history of American comedy, with great work in *THE DANNY KAYE SHOW* and *MARY TYLER MOORE*, and then doing this straight horror film was very different—this is all an insight into your versatility as an actress. Being known as a comedienne, does it take a bit of convincing for you to get cast in dramatic roles?

VAN PATTEN: I went to work in improvisation in Los Angeles in a group headed by Paul Mazursky and Larry Tucker, and they had gotten on board with various writers, and I was instantly made to feel welcomed in that environment. It was very beneficial for me as an actress. You have to remember what Laurence Olivier said: "Whenever you have a difficult role to cast, always get a comic actor." It's interesting that a comic actress like Carol Burnett was in talks to play the lead in *THE EXORCIST*, but of course the studios wouldn't have any of that.

Now, I wasn't as famous as Carol Burnett, and you have to understand that Carol was extremely famous at the time she was in talks for *THE EXORCIST*. So for me to go into the role in *MONKEY SHINES*, it was a completely different situation. I understand what Warner Bros. meant when they said that Carol wasn't

right for the part. You see, when you're as famous as Carol was, and still is, and you watch her perform a [dramatic] character, you can't make that divide; unfortunately, you'll be distracted and only see Carol Burnett. And I was never that famous in

I have a lot of affection for *MONKEY SHINES*. First of all, I just think it's so good. And second of all, George Romero is just incredible, and I love that he shoots his films in his native Pittsburgh so it



that I was pinpointed in that way; I was never described as "just a comedienne," but I think when you get too famous, there are a lot of things you cannot do.

becomes a kind of family situation. It's just so nice. And I never understood why *MONKEY SHINES* was such a lost movie; audiences were just not there, and that was such a mystery to me. I'm not sure if it had legs over there in Australia, but here it didn't do too well. I stayed in touch with George and his wife for years, but then lost contact.

DELIRIUM: I also absolutely love *THE STRANGER WITHIN*, in which you appear opposite Barbara Eden. What was that like to shoot?

VAN PATTEN: Oh, we had fun on that! That was directed by a friend of mine, Lee Phillips, who was an actor and then stopped acting and directed this. And George Grizzard, a very famous stage actor, was in that as well. It was kind of our version of *ROSEMARY'S BABY*, and I had worked with Barbara Eden a number of times, and she is a joy, a real sweetheart.



GAMBIN'S TUNEFULTOME

By CHRIS ALEXANDER



Celebrated Aussie film journo and **DELIRIUM** contributor Lee Gambin has followed up his critically adored book **MASSACRED BY MOTHER NATURE: EXPLORING THE NATURAL HORROR FILM** with yet another lovingly detailed, exciting and esoteric love letter to the sort of cinema he thrills to. This time, it's about another sidebar of Hollywood history: the 1970s musical.

WE CAN BE WHO WE ARE: MOVIE MUSICALS OF THE 1970s is out now from indie imprint BearManor Media, and it's a wild ride, charting the weirdest and wildest song-and-dance romps from cinema's most eccentric decade. From **PHANTOM OF THE PARADISE** to **KISS MEETS THE PHANTOM OF THE PARK** to **GODSPELL** to **ALL THAT JAZZ** and beyond, Gambin's journey is personal, passionate, witty and filled with amazing insight and interviews; it's a must-have for lovers of the counterculture.

DELIRIUM talked to one of our own to learn more...

DELIRIUM: What was the first musical you saw, and how did it leave an impact on you?

LEE GAMBIN: I remember at a very early age being swept away by **OLIVER!**, most notably by its darkness. The film

was populated with such distinctly unsettling characters, such as the lascivious and opportunistic Fagin and the menacing Bill Sikes, plus it featured such a phenomenal score. I remember seeing that movie as a child, and even at such a young age understanding that it was to be the end of that kind of musical or that kind of aesthetic, and that things would change. I grew up on all the classics, such as **THE SOUND OF MUSIC** and the other Rodgers and Hammersteins, and **WEST SIDE STORY** left a profound impact on me, but the musicals that most definitely left an intense imprint were **THE ROCKY HORROR PICTURE SHOW**, which I became obsessed with, **GREASE**, which moved me—and I thought I was the only one at the time—**JESUS CHRIST SUPERSTAR**, because it was completely out of the ordinary and so brilliantly innovative, **GODSPELL**, which haunted me forever as a child—the bizarre concept of an empty city only populated by 10 clowns who form a cult—and **FIDDLER ON THE ROOF**, which depressed me...in a good way. I also always loved the first half of Milos Forman's **HAIR**; Twyla Tharp's choreography and Ann Roth's costuming stuck with me, and my obsession with inner-city parks was born because of that film.

DELIRIUM: You're a horror junkie, and yet an authority on musicals.

What, in your estimation, is the connection?

GAMBIN: Possibly that they're both escapist genres. And that they're all fantasy films, even in their most grounded and realistic setups. I also love the idea of the structure of both genres being similar.

DELIRIUM: How did you curate the movies that made the cut? Any films you wish you had included?

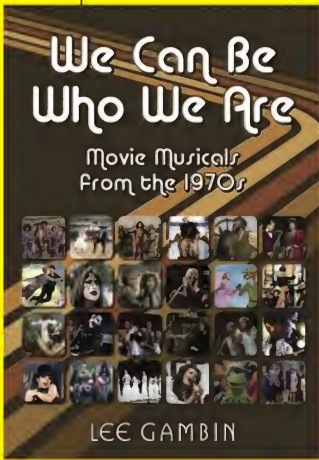
GAMBIN: I pretty much tried to include everything that I looked into in my research. And most of my research was from my 30-odd years of movie-watching. I did discover a gritty street/therapy musical called **THE MEN NOBODY KNOWS** from 1970, which had a Showtime presentation on TV in 1980, after I finished the book. So I'm annoyed about that! Seeing that I cover 1980, and made-for-

TV musicals, I would have included it.

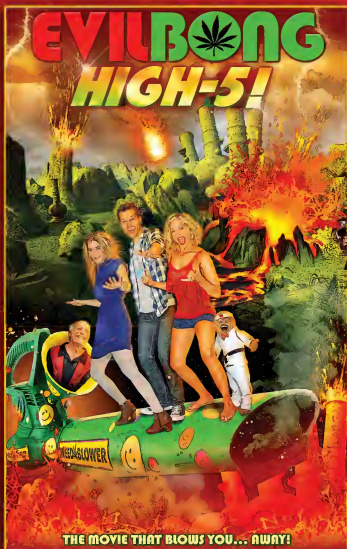
The reason I decided to cover 1980 to close the book is because there are so many cool films from that year, including the grim **FAME**, the wacky **THE APPLE** and the insane **XANADU**.

DELIRIUM: What is your all-time favorite musical, and why?

GAMBIN: Too hard! I love to champion the underdogs—films that got a bad rap on their initial releases, such as **MAME**. I also love that people love musicals like **PHANTOM OF THE PARADISE** and forget that movies that they have always loved, like **WILLY WONKA** AND **THE CHOCOLATE FACTORY** AND **THE MUPPET MOVIE**, are musicals too! But no, I can't choose. I love them all. What I hope my book does is offer a different view on these films that people might just take for granted. You know, **THE WIZ** is politically important, **PETE'S DRAGON** is a precursor to every movie about a lonely little boy with a Christ-figure "outsider" friend to come out in the '80s, **LOST HORIZON** may be a mess but Burt Bacharach's songs are minimasterpieces and the biopics of the decade are all brilliant: **THE ROSE**, **THE BUDDY HOLLY STORY**, **ELVIS**, **LADY SINGS THE BLUES**, etc. More people should love musicals!



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The edgy British dark fantasy filmmaker talks to DELIRIUM about his work.

CATCHING UP WITH NEIL MARSHALL

By JOHN NICOL

Many horror fiends know and love Neil Marshall's body of work, and with good reason. With cult faves like the werewolf gem *DOG SOLDIERS* (2002), the critically acclaimed and terrifying mother-vs.-monster masterpiece *THE DESCENT* (2005), and his insane apocalyptic outing *DOOMSDAY* (2008), the director quickly became a heavy hitter within the genre. In recent years, Marshall has silently transitioned from cinema to cable TV, directing pivotal episodes of HBO's smash hit *GAME OF THRONES* (for which he received an Emmy nomination) and segments of NBC's now sadly cancelled *CONSTANTINE* and *HANNIBAL*.

DELIRIUM caught up with Marshall to primarily discuss his work on *THE DESCENT*, certainly one of the most horrifying and emotionally upsetting genre films of the past decade, and get some insight into his creative process.

DELIRIUM: When you made those early horror films, were you drawing from personal terrors?

NEIL MARSHALL: I think it certainly helps to have an understanding of the fears you're dealing with on any particular movie. I personally don't like heights much. One of the scariest movies I've ever seen is not a horror movie, but *MAN ON WIRE*. I can barely watch it at all. That kind of stuff just shreds my nerves. But I'd never been caving before I wrote *THE*



DESCENT. I understood the concept of claustrophobia and how to exploit it, but I hadn't really experienced it on that level. Just before filming, myself and the cast went caving, and we certainly got a taste of it then. So as much as I do draw on personal terrors, I also try to tap into fears I know other people suffer from.

DELIRIUM: Can you discuss weaving real drama into the horror?

MARSHALL: The key was finding the emotional core of the story, which was Sarah's loss of her daughter and husband. Once you've got that core, you build out from it, layer by layer: how Sarah deals with grief, how her friends deal with her, how her friends deal with each other. Was



her husband having an affair with June? Did Beth know about it? None of this is traditional horror content; it's pure drama. So then what do you do? Throw that melting pot in a cave with some slimy creatures and turn out the lights!

DELIRIUM: Was the film shot mostly on soundstages or primarily on location?

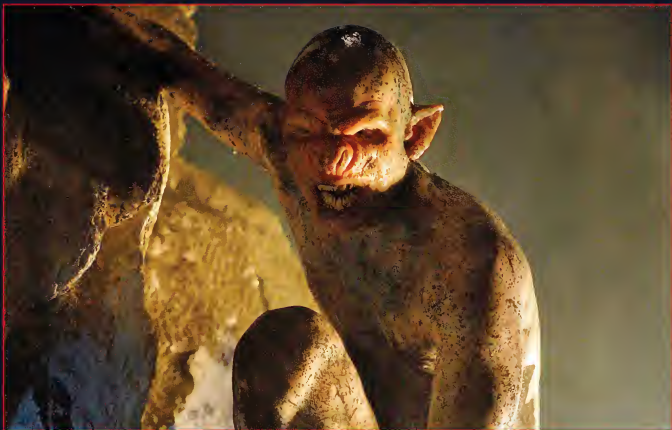
MARSHALL: The truth is, there isn't a single real cave in the whole movie. We did location work, but not in the caves. We decided very early on that filming in real caves was way too dangerous and impractical, not to mention the caves needed to fit the specific requirements of the script. So, aside from a couple of matte shots and one miniature when the girls first abseil down into the cave, everything else was shot on stages at Pinewood. But that makes it sound like a huge production. It wasn't. It was still relatively low-budget at the time, and we had to stretch every penny. So we actually only built a few cave sets, and then we redressed and reused them throughout the film. The advantage of having the scenes essentially lit by the actors and the lights they carry is that pretty much every take, you get some-

thing different happening, so nobody could ever tell we were in the same cave as several other scenes. I think one particular set, a junction of three small tunnels, got used about 12 times, and you'd never know. Move a few boulders around, spray it a different color—movie magic!

DELIRIUM: How did you end up with two endings? Which one do you prefer, and why?

MARSHALL: As far as I'm concerned, there is only one ending: the original one. The other ending is merely an abbreviated version of it, ending the film a minute earlier when Sarah is still outside the cave. This happened because Lionsgate picked up the movie for U.S. release, but because of a rival cave movie, which shall remain nameless, they held it back until almost a year after the UK release. By this time, anyone with a multiregion DVD player could buy the UK version on Amazon. Lionsgate tested the film with two different endings, the theory being that in the shorter version, Sarah actually escapes at the end, giving it a very vague kind of "happy" ending—despite her losing, if not killing, everyone she ever loved and basi-





cally having lost her mind. The shorter ending tested better, so they asked us if they could the release that version. Our attitude was, well, anyone who wants to see the original ending can—the entire rest of the world got to see that—and I knew they'd release the original cut on DVD. We said yes, on the condition that they give us a minimum 3,000-screen release, which they agreed to. So now, I think you'd be hard-pressed to find a copy of the shorter version. Weirdly, the heavily unwarranted and entirely misguided sequel chose to pick up from neither ending. Go figure!

DELIRIUM: How did you end up in the world of *GAME OF THRONES*?

MARSHALL: Almost by chance, really. Several key crew members from my movie *CENTURION*—horse master Camilla Naprous and stunt coordinator Paul Herbert in particular—went on to work on *GAME OF THRONES*. When the original director

of the "Blackwater" episode had to drop out for personal reasons just a week before filming began, the producers found themselves in something of a pickle. That's when Paul and Camilla stepped forward and literally handed them their phones, saying give me a call. So I guess they must have checked out my work on *CENTURION*, because I got the call from Bernie Caulfield, the awesome producer of *THRONES*, on a Saturday morning asking if I'd like to come direct an episode.

Of course I jumped at the chance, assuming it would be a few weeks away. But no, I had to start Monday morning, and I would only have a week to prep the biggest battle the show had ever had up to that point. So I watched the entire first series back to back on Sunday and started on Monday, and the rest is history. They decide who directs what, but clearly their options were limited on "Blackwater," and then, since they were happy with my work

on that, they called on me to come and do the next, even bigger battle, "The Watchers on the Wall."

DELIRIUM: After that, was there pressure to deliver, especially on season four?

MARSHALL: Absolutely! You feel a tremendous responsibility to both the fans and the writers, especially when the writers deliver such amazing scripts. This is their baby, and the last thing I want to do is let them down. Also, the series has grown in so many ways since the second season. It's now become such a part of the zeitgeist; I think the pressure to deliver the goods is greater than ever.

DELIRIUM: What are you working on now?

MARSHALL: Well, I have a couple of new horror movies I'm trying to cast, and I'm also writing a couple of new scripts, so lots of irons in the fire as usual... [Ed. note: Marshall has since helmed a segment of the anthology chiller *TALES OF HALLOWEEN*, out in October.]



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Making Mad Movies...

Greetings, dudes! Welcome to the end of DELIRIUM #8, a sort of call to arms for you, the Full Moon fan, to help us do what we do best: make movies! Now, you probably know that I've made hundreds of

few years. Your local video store is probably a laundromat now, and the way we had previously connected for decades is gone. So, with that said, we're reaching out to you, our awesome fans, directly and asking you to help

celebrity cameos, more outrageous props and more elaborate on-screen special FX.

The first flick we're prepping is EVIL BONG: HIGH-5! The EVIL BONG series has been super-popular, starting with the first EVIL BONG flick starring Tammy Chang and continuing to our most recently released hit, EVIL BONG 420. Whether you're a stoner or in the weed business or both, or just a fan who likes weird, subversive movies, you're going to flip over this one.

Following that will be KILLJOY'S PSYCHO CIRCUS! KILLJOY is another unique Full Moon franchise, and we're stoked to announce that the far-out Trent Haaga is returning as Killjoy and the beautiful Victoria DeMare will reprise



movies over the last 30 years—films like PUP-PETMASTER, SUBSPECIES, TRANCERS, GHOULES, RE-ANIMATOR and so many more cult classics. Like, I'm talking almost 300 films. And I never want to stop!

But things sure have changed in the last

many years. Your local video store is probably a laundromat now, and the way we had previously connected for decades is gone. So, with that said, we're reaching out to you, our awesome fans, directly and asking you to help

her role as the super-sexy Batty Baap!

So, to make these crazy flicks even crazier, even bigger and more wild, we have launched an Indiegogo campaign. We know times are tight, trust us, but in exchange for any help you awesome fans can give us, we're piling on the perks, offering you guys a ton of amazing rewards. I'm talking piles of DVDs, posters, T-shirts, cast-and-crew-signed scripts, props from the films, exclusive visits to the set and chances to appear on screen in the movies, become an associate producer, receive a personal phone call from yours truly and, if you're lucky... well...we'll even kill you.

All you have to do is go to our campaign page; you can find the link out our official website, www.FullMoonDirect.com. We need you guys! We need you to help us keep making these insane flicks. We need you to help keep us in a perpetual state of creative...DELIRIUM!

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